METRO GOLDWYN MAYER PICTURES

MOONSTRUCK

ORIGINAL RED

by

John Patrick Shanley

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SHOOTING SCRIPT

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"MOONSTRUCK"

FADE IN:

1 INT. ZITO'S BREAD STORE - DAY 1

Several dozen loaves of golden Italian bread are standing on end in a shaft of morning sunlight. They stand in bins, in Zito's front window. In the window, ZITO'S can be read in reverse. We leave the loaves and *
*
*
*

DRIFT DOWN TO a Progresso *
Products calendar, which hangs from the wall by a nail. The month is November. Various phone numbers and delivery dates have been penned in in a rough scrawl. Now WE GO TO a white formica counter, scuffed and pocked from long use. On the counter, in a rinsed out olive jar filled with water, are three fat red roses. The TITLE APPEARS IN BLACK SCRIPT AGAINST THE WHITE BACKGROUND.

MOONSTRUCK

Now WE FAINTLY HEAR the VOICE of ZITO himself, and a low TAPPING SOUND. SOME CREDITS ROLL.

ZITO'S VOICE
(barely discernable)
Three times they cancel the order with me, and three times they come back. Who they kidding? They cheap, cheap, cheap. The other bread they get is no good. They save pennies. Everybody complain and they come back. "Zito, your bread is the best." They're like children stupid in school who cannot learn. The water. It's the water. You buy bread in Hoboken, you get Hoboken water. Hoboken water is dry. Ask anybody who knows. Ask your father. He knows.

During Zito's plaintive words, WE LEAVE the roses and MOVE DOWN the counter TO a calculator being tapped very efficiently with the eraser end of a pencil. When the results appear, the pencil notes the figure in a threadbare old ledger.

2 NOW WE SEE ZITO 2

He's a middle-aged Italian man with a kind face. But it's early in the day, and he's already been working for hours, so he's a little tired and disgruntled.

ZITO
You want me to make you some coffee?

3 NOW WE SEE LORETTA FOR THE FIRST TIME 3

She's entering a few final figures in the ledger. LORETTA is Italian, 37. Her hair black, done in a dated style, is flecked with grey. She's dressed in sensible but unfashionable clothes of a dark color.

LORETTA
What d'you know about coffee? Gimme a loaf of bread.

4 EXT. ZITO'S BREAD STORE - DAY 4

Loretta emerges with her little weathered leather bookkeeping satchel and a loaf of Zito bread in a white paper bag. She moves off briskly.

5 EXT. A.J. CONTI FUNERAL CHAPEL - DAY 5

This is a little Italian funeral parlor.

6 INT. THE "WAKE ROOM" 6

A generic little room filled with many flowers and wreathes, many folding chairs, a few OLD PEOPLE sitting and, up front, the star of the show, the CORPSE on display in his gold and formica casket. Before the casket is a little kneeler. We discover an OLD LADY there, who crosses herself and rises. She goes and sits by RUBY, another old women. She leans over and says.

OLD WOMAN
He looks great.

RUBY
That Al Conti is a genius.

7 INT. THE OFFICE OF THE FUNERAL PARLOR 7

First WE SEE a name plate on a desk. The plate reads ALFONSO CONTI. We HEAR his VOICE.

7 CONTINUED: 7

CONTI'S VOICE
I am a genius.

The SHOT WIDENS TO INCLUDE the loaf of bread which is half cut up and being buttered. Next to the bread are two steaming mugs of coffee. We HEAR the subdued TAPPING of Loretta's tabulations.

LORETTA'S VOICE
If you're such a genius, why can't you keep track of your receipts? How am I going to do your income tax? *

CONTI'S VOICE
I am an artistic genius.

The SHOT WIDENS and now we can see Al Conti and Loretta sitting at the desk having Zito's buttered bread and mugs of coffee. Loretta's got her calculator going and is entering figures in Al's black, gold-lettered ledger.

LORETTA
If you're an artistic genius, how come you got butter on your tie?

He looks down and sees the stain. He's at a loss.

LORETTA
(continuing)
Give it here. I'll give you this, Al, you make good coffee. *

She downs her coffee, accepts the stained tie which Al has taken off, and slams the ledger shut.

8 INT. ROBERT'S DRY CLEANERS - DAY - MORE CREDITS ROLL 8

We are looking at a wall of dry-cleaned clothes in plastic bags. They are hanging from an automated grid. As we watch, the wall starts to move off to the left. A gap appears where no clothes are hung. The gap creates a visual frame. In the frame is ROBERT. He is operating the grid with a little stick shift. He stops it and takes down a garment. He leaves the frame, heading off to the counter. When he moves away, WE SEE that Loretta is behind him, working her calculator, entering in a ledger. She slams the ledger shut, waves goodbye, and goes. After a beat she reappears, produces Conti's tie, says something to Robert, who is out of view, leaves the tie, and reexits.

9 SCENE OMITTED * 9

10 SCENE OMITTED *10

11 INT. BUTCHER SHOP - DAY *11

WE SEE a cleaver whacking an oxtail into sections.

Now WE SEE Loretta, a few feet away, tabulating on a chopping block that is partically obscured by a row of hanging rabbits, unskinned. * *

12 INT. A FLORIST SHOP - DAY 12

A long white box is being filled with red roses. We HEAR the FLORIST'S VOICE.

FLORIST'S VOICE
Red roses. Very romantic. The man who sends these knows what he's doing.

Now WE SEE Loretta tabulating and the Florist working on the box of roses.

LORETTA
The man who sends those spends a lot of money on something that ends up in the garbage can.

The Florist gives her a look and then smiles.

FLORIST
I'm glad everybody ain't like you, Loretta. I'd be outta business.

LORETTA
Without me, you'd be out of business. * *
I like flowers.

She gives him a sudden, brief, blinding smile. It's the first time we've seen her smile. She has gold work around one of her two front teeth. The Florist grunts and hands her * a red rose. Camera moves close to Loretta and the rose. *

END OF CREDITS

DISSOLVE INTO:

13 EXT. THE GRAND TICINO - AN ITALIAN RESTAURANT - NIGHT 13

A red neon sign hangs in the window. It's a quaint downstairs restaurant in Greenwich Village. A YOUNG COUPLE stop, look at the menu, become more interested in each other, kiss, and decide to go in.

14 INT. THE GRAND TICINO - NIGHT 14

White tablecloths and dark green walls, a tiny bar up by the door. The WAITERS all look a little alike. That's because they're all related. The place is about half full, and bustles along pleasantly.

MUSIC

A VIOLIN PLAYS a melancholy Neopolitan air.

MR. JOHNNY and Loretta sit at a table for two talking quietly. They have their menus and glasses of red wine. Mr. Johnny is Italian, around 42. His wavy salt-and-pepper hair is impeccably combed back; but there is so much that it threatens to fall forward someday and engulf his face. He is wearing a pinky ring, a dark suit, a gold watch, and, on his face, a mustache and a look of incredible seriousness. Loretta is Italian, 37. Her black hair, done in a dated style, is flecked with grey. She is wearing a dark blouse, black skirt, and high heels. One of her teeth is framed with gold work. Mr. Johnny is really timid of life, an overgrown boy, who hides these qualities behind a veil of dignity. Loretta is tough and efficient, loyal and watchful; she watches out for Mr. Johnny, and defends him against life. BOBO, an Old World Italian waiter, comes over to take their order.

BOBO
Are you ready?

MR. JOHNNY
Hello, Bobo. How are you tonight?

BOBO
Very good, Mr. Johnny.

MR. JOHNNY
We will both have the Salad Ticino.

BOBO
Uh-huh.

(CONTINUED)

14 CONTINUED: 14

MR. JOHNNY
And I'll have the special fish.

LORETTA
You don't want the fish.

MR. JOHNNY
No?

LORETTA
It's the oily fish tonight. Not before the plane ride.

MR. JOHNNY
Maybe you're right.

LORETTA
Give him the manicotta, Bobo. Me, too.

BOBO
Yes, Miss Loretta.

LORETTA
(to Mr. Johnny)
That will give you a base. For your stomach. You eat that oily fish, you go up in the air, halfway to Sicily you'll be green and your hands will be sweating.

MR. JOHNNY
(smiles)
You look after me.

They HEAR a distinguished MAN'S VOICE rise out of the babble. They turn and look. The man's name is PERRY.

15 PERRY AND PATRICIA FROM LORETTA'S POV 15

Perry is a university professor. PATRICIA is his girlfriend/student. He's in his 50's. She's about 25 years younger. She's getting her coat on in a huff.

PERRY
Patricia, please don't go!

PATRICIA
What do you think I am, a talking dog?

(CONTINUED)

15 CONTINUED: 15

PERRY
I was just making a point about the way you said... the way you stated your aspirations.

PATRICIA
You can kiss my aspirations! Professor!

She storms out, leaving Perry muttering to himself.

PERRY
Kiss my aspirations. Oh, very clever. The height of cleverness. Waiter!

An abnormally SHY WAITER stops. *

SHY WAITER *
Yes?

PERRY
Could you do away with * her dinner, and any evidence of her, and bring me a big glass of vodka?

SHY WAITER *
But absolutely!

The SHY WAITER begins to efficiently clear. *

16 MR. JOHNNY AND LORETTA EXCHANGE A GLANCE 16

Mr. Johnny is amused. Bobo serves them their salad.

MR. JOHNNY
A man who can't control his woman is funny.

LORETTA
She was too young for him.

Mr. Johnny considers this a point well taken.

17 BOBO AND HIS NEPHEW EDDIE STAND NEAR THE KITCHEN 17

Which can be seen through a serving window. They can look out over the restaurant tables. Bobo is melancholy and philosophical. EDDIE is a young waiter.

(CONTINUED)

17 CONTINUED: 17

EDDIE
What'samatter, Uncle Bobo?

BOBO
Tonight Mr. Johnny's gonna propose marriage.

EDDIE
How you know that?

BOBO
He arranged it with me. When he asks her, then he'll wave to me and I'll bring champagne. Good bachelor customer for twenty years. But who knows? Maybe he'll lose courage.

EDDIE
Heavy duty stuff.

18 PERRY, FEELING NO PAIN, COLLARS THE SHY WAITER 18

He holds out his empty glass.

PERRY
Can I get another one of these?

SHY WAITER
Definitely!

Perry takes his arm.

PERRY
May I presume to ask you a question?

SHY WAITER
Sure!

PERRY
Do you have a girlfriend?

SHY WAITER
I am alone in the world.

Perry lets go of his arm. He and the Shy Waiter commiserate a moment. Then, wordlessly, the Shy Waiter goes.

PERRY
That's very sad.

19 BOBO IS CLEARING THE REMAINS OF MR. JOHNNY'S DINNER 19
He's already cleared Loretta's.

BOBO
How's things?

LORETTA
Fine, Bobo. We'll take the check.

MR. JOHNNY
No. I want to see the dessert cart.

BOBO
Very good.

Bobo goes. Loretta is surprised.

LORETTA
You never have dessert.

MR. JOHNNY
Never is a long time.

Mr. Johnny is uneasy. He massages his head.

LORETTA
What's the matter?

MR. JOHNNY
My scalp is not getting enough blood sometimes.

Loretta looks at him strangely. Bobo rolls up the dessert cart. WE SEE Loretta and Mr. Johnny through the frame of the dessert cart. They turn and look at the desserts.

MR. JOHNNY
(continuing)
Have something.

LORETTA
I shouldn't.

MR. JOHNNY
Will you marry me?

LORETTA
What?

MR. JOHNNY
Will you marry me?

LORETTA
Bobo, take the cart away.

(CONTINUED)

19 CONTINUED: 19

He does.

LORETTA
(continuing)
Are you proposing marriage to me?

MR. JOHNNY
Yes?

LORETTA
You know I was married and that my husband died. But what you don't know is I think he and I had Bad Luck.

MR. JOHNNY
What do you mean?

LORETTA
We got married at the City Hall and I think it gave bad luck the whole marriage.

MR. JOHNNY
I don't understand.

LORETTA
Right from the start we didn't do it right. Could you kneel down?

MR. JOHNNY
On the floor?

LORETTA
Yes, on the floor.

MR. JOHNNY
This is a good suit.

LORETTA
I helped you buy it. It came with two pairs of pants. It's for luck, Johnny. When you propose marriage to a woman, you should kneel down.

MR. JOHNNY
Alright.

Mr. Johnny slowly gets out of his chair. There's not enough room for him to kneel down. He has to ask two off-duty PRO WRESTLERS who are eating dinner to move their chairs. They do so with bemused expressions. Their names are BOB and MOOK.

20 SHY WAITER BRINGS PERRY A FRESH GLASS OF VODKA 20

Asks the Shy Waiter

PERRY
Is that man praying?

21 MR. JOHNNY ON HIS KNEES ADDRESSES LORETTA 21

MR. JOHNNY
So. Will you ma...

LORETTA
(interrupting)
Where's the ring?

MR. JOHNNY
(at a loss)
The ring?

22 BOB AND MOOK ARE WATCHING MR. JOHNNY'S PERFORMANCE 22

They are deadpan mugs.

BOB
(to Mr. Johnny)
A ring. That's right.

MOOK
I woulda sprung for a ring if it was me.

23 BOBO AND EDDIE STAND NEAR THE KITCHEN WATCHING 23

BOBO
She's got him on his knees. He's ruining his suit.

24 LORETTA AND MR. JOHNNY 24

LORETTA
You could use your pinky ring.

MR. JOHNNY
I like this ring.

LORETTA
You propose to a woman you should offer her a ring of engagement.

Mr. Johnny takes off the ring and holds it out to her.

(CONTINUED)

24 CONTINUED: 24

MR. JOHNNY
Loretta. Loretta Castorini Clark On my knees. In front of all these people. Will you marry me? *

She meekly accepts the ring from him and takes his hands.

LORETTA
Yes, Johnny. Yes, John Anthony Cammareri. I will marry you. I will be your wife. *

Mr. Johnny slowly stands up, brushes off his knees. The restaurant has fallen utterly silent. Loretta smiles. * They embrace. Loretta kisses him quickly. *

25 A MIDDLE-AGED WOMAN, SUSAN, IS MAUDLIN FROM THE PROPOSAL 25

Bobo stands very near her table. She is about to applaud the proposal. She brings her hands together. Bobo's hand flashes out and neatly captures her hands before they can part again. The single sound dies abruptly in the silent room.

26 LORETTA AND MR. JOHNNY 26

Mr. Johnny is in control now. He looks around once, regally.

MR. JOHNNY
Bobo! The check!

27 PERRY AND THE SHY WAITER LOOK AT MR. JOHNNY AND LORETTA * 27

PERRY
I feel like I have just witnessed a car accident.

The Shy Waiter sits down at Perry's table. *

SHY WAITER *
When I was twenty-seven years old, in Jersey City, I asked a woman to marry me. She had red hair. She smelled a jasmine. She wore black shoes with pointy white tips.

PERRY
What happened?

(CONTINUED)

27 CONTINUED: 27

SHY WAITER
She didn't hear me. She asked me to repeat, so she could understand what I said. But I wouldn't repeat it. Outta shyness. So I'm a bachelor. *

28 MR. JOHNNY AND LORETTA 28

He's helping her on with her coat.

LORETTA
What time is it?

MR. JOHNNY
Seven-thirty.

LORETTA
So we'll pick up the car, we'll make the plane in plenty of time.

Mr. Johnny puts on his coat.

MR. JOHNNY
My mother will be happy I'm getting married.

Bobo approaches with the bucket of champagne. He's flustered.

BOBO
I forgot to bring the champagne, Mr. Johnny.

MR. JOHNNY
I forgot to wave. We'll have it at the wedding.

29 EXT. MIDTOWN TUNNEL - A CREAM COLORED LTD SPEEDING - NIGHT* 29

30 INT. THE CREAM LTD - NIGHT 30

Loretta driving and Mr. Johnny sitting beside her. In the back seat are two suitcases.

LORETTA
What about the wedding?

(CONTINUED)

30 CONTINUED:

MR. JOHNNY
My mother is dying. When she is dead, I'll come back and we'll be married.

LORETTA
How near is she to death?

MR. JOHNNY
A week. Two weeks. No more.

LORETTA
Then let's set the date. How about a month from today?

MR. JOHNNY
Must it be so definite? Can't we just say that we will be married when I get back?

LORETTA
Where? At the City Hall? No! I want the whole wedding or we will have Bad Luck. For a whole wedding to be planned, a date must be set.

MR. JOHNNY
Alright. A month. In a month.

LORETTA
A month from today?

MR. JOHNNY
Yeah.

LORETTA
I'll take care of it, Johnny. I'll take care of the whole thing. All you have to do is show up.

31 INT. A TERMINAL AT KENNEDY INTERNATIONAL AIRPORT - NIGHT 31
CLOSE-UP ON TV MONITOR - VIDEO INSERT *

Dialogue on clip: (Close-up on Ava Gardner & Gregory Peck kissing) *

(Length of clip is 1:25) *

31 CONTINUED: 31

AVA
Oh, you're not going. You're staying. *

GREGORY
No, I'm going. *

AVA
The Shawfish? *

GREGORY
Just across the bay, at the fuel depot. *
The men wanted to try to get home. I *
can't explain. *

AVA
Then, I suppose the time has come to *
say its been nice Dwight Lionel. Its *
been everything. Oh, Dwight, I'm so *
frightened. *

GREGORY
I know, I am so sorry for so many things. *
I love you, Moira. I love you. I love *
you. *

31A INT. A TERMINAL AT KENNEDY AIRPORT - NIGHT 31A

Many PEOPLE, most of them Italian, are lined up to board the plane. A VOICE can be heard over the P.A. system.

VOICE
(over P.A. system)
International Flight Number Six-oh-four boarding for Rome and Palermo at Gate Twenty-six.

32 MR. JOHNNY AND LORETTA ARE SAYING GOODBYE 32

LORETTA
Call me when you get in.

MR. JOHNNY
I'll call you when I get to Mama's house.

LORETTA
You've made me very happy, Johnny.

He takes a piece of paper from his wallet.

MR. JOHNNY
There's one thing about this wedding I want you to do. Call this number. It's a business number. Ask for Ronny. Invite him to the wedding.

LORETTA
Who is he?

MR. JOHNNY
He's my younger brother.

LORETTA
You have a brother?

MR. JOHNNY
We haven't spoken in five years. There was some bad blood. I want you to call him and invite him to the wedding. Will you do it?

LORETTA
Sure.

VOICE (v.o.)
This is the last call for International Flight Number Six-oh-four boarding at Gate Twenty-six for Rome and Palermo.

MR. JOHNNY
I've got to go.

He clumsily kisses her. Then he quickly turns and leaves. She waves, but he doesn't look back.

32A EXT AIRPORT RUNWAY - NIGHT 32A*

Close shot on plane's wheels and under belly as it slowly begins to move. Red lights are flashing.

33 AN OLD ITALIAN CRONE IS LOOKING OUT THE TERMINAL WINDOW 33

In the background we see the accordion like ramp that was leading to the departing aircraft, slowly fold up. Loretta walks up beside her, and looks out the window, too. The CRONE is dressed in black and has a black scarf on her head. The Crone notices Loretta.

CRONE
Do you have someone on that plane?

LORETTA
Yeah.
(smiles)
My fiance.

CRONE
I have put a curse on that plane. My sister is on that plane. I have put a curse on that plane that it should explode. Burn on fire and fall in the sea. Fifty years ago she stole a man from me. Today she told me that she didn't even love him. She took him to feel strong with me. Now she goes back to Sicily. I have cursed her that the green Atlantic water should swallow her up.

LORETTA
I don't believe in curses.

CRONE
(smiles)
Neither do I.

The plane takes off. Loretta looks after it anxiously. All her hopes are on that plane.

34 INT. A PARKING GARAGE IN LITTLE ITALY - NIGHT 34

The LTD pulls into the entrance and Loretta gets out. An ATTENDANT appears.

ATTENDANT
Mr. Johnny's, right?

LORETTA
Right. The key's in it.

ATTENDANT
Good night.

LORETTA
Night.

Loretta walks off into the night.

35 EXT. THE SWEETHEART LIQUOR STORE - NIGHT 35
Camera frames the window with a sweetheart in neon. *
35A EXT. THE SWEETHEART LIQUOR STORE - NIGHT *35A
Loretta walks up the street and enters the store. *

36 INT. THE SWEETHEART LIQUOR STORE - NIGHT 36

Loretta walks in. IRV and LOTTE, the middle-aged couple who own and run the place, are having an argument.

LOTTE
I've seen how you look at her and it isn't right.

IRV
How do I look at her?
(to Loretta)
Can I help you?

LORETTA
A split of Moet.

LOTTE
(to Irv)
Like a wolf.

IRV
(getting the split)
Like a wolf, huh? You never seen a wolf in your life.
(to Loretta)
That's seven-fifty-seven. *

Loretta pays and waits for her change.

LOTTE
I seen a wolf in everybody I ever met and I see a wolf in you.

IRV
(giving the change)
That makes ten. Thanks. Have a nice night.

LORETTA
You, too.

Loretta walks out.

IRV
You know what I see in you, Lotte?

LOTTE
What?

(CONTINUED)

36 CONTINUED: 36

IRV
The girl I married.

Lotte, caught off-guard, blushes.

37 EXT. THE CASTORINI HOUSE - NIGHT * 37

It's a big, old eccentric, three-story corner house. To one side, it's got a gated arch that leads to an inner courtyard where three cars could park. It's got two cast-iron balconies. About a third of the windows in the house are lit. * *

From within can be HEARD the faint strains of VICKI CARR SINGING and one DOG BARKING. Loretta appears, carrying champagne, approaches the front door, unlocks it, and goes in. * *

38 INT. THE CASTORINI HOUSE - THE FRONT HALL - NIGHT * 38

MUSIC

VICKI CARR is SINGING "IT MUST BE HIM".

The front hall is typical of big old brownstones. There's a big old oak coatrack with a built-in mirror and an umbrella stand. There are several coats hanging from it. The floor is littered with boots. There's also a sidetable. On the table is a large cut-glass bowl filled with a couple of pounds of hard candy.

Loretta comes in and takes off her coat. A single MAD HOWL is HEARD, followed by a PANDEMONIUM OF BARKING. FIVE DOGS charge into the hall to greet Loretta. They are totally cockeyed, crackpot mutts. Their names are JUDAS, LUCY, LEO, FATBOY, AND JONES. *

LORETTA
Hello, boys and girls. Guess what happened to me?

The VOICE of the OLD MAN is heard calling out from upstairs.

OLD MAN'S VOICE
How long must I wait? Quanto tempo devo aspettare?!

The Five Dogs turn away from Loretta and charge up the staircase toward the voice. Loretta walks toward the living room. * *

INT. THE CASTORINI HOUSE - LIVING ROOM - NIGHT * 39

This is the source of the Vicki Carr song, which is just ending. COSMO CASTORINI, Loretta's father, is just turning off the old stereo. He's a powerful man, about 65, with a huge shock of white hair and gold wire glasses. He's wearing a big old red silk robe over blue pajamas, and royal blue slippers. The room is filled with lumpy upholstered furniture, once grand, now threadbare; shawls and doilies cover holes in failing fabric. There's a fireplace containing a dying fire. Cosmo's wing chair, with his newspaper on it, is beside a lit fringed lamp. Cosmo sees Loretta as she comes in. *

COSMO
Hi.

He sits in his chair and puts his feet up on an old needlepoint ottoman. He starts to read the paper.

LORETTA
Where's Ma?

COSMO
Bed.

LORETTA
You're not sleepy?

COSMO
I can't sleep anymore. It's too much like death.

LORETTA
Pop, I got news.

Cosmo puts down the paper and takes his feet off the ottoman.

COSMO
Alright. Let's go in the kitchen.

Cosmo gets up and heads for the kitchen. He hums and continues as Loretta opens champagne. * *

40 INT. THE CASTORINI HOUSE - KITCHEN - NIGHT * 40

Loretta and Cosmo sit at the kitchen table. It's a big tin table with a black-and-white design. Loretta has put two old-fashioned champagne glasses on the table, the split of champagne, a bag of sugar cubes, and a bottle of bitters. She pours the champagne, drops a little lump of sugar into each glass, and adds a dash of bitters. She hands one of the drinks to Cosmo.

(CONTINUED)

40 CONTINUED:

41

LORETTA
Here.
(she toasts)
Ti amo.
(Translated: I love you.)

COSMO
Ti amo.

LORETTA
You look tired.

COSMO
What's your news?

LORETTA
I'm getting married.

COSMO
Again?

LORETTA
Yeah.

COSMO
You did this once it didn't work out.

LORETTA
The guy died.

COSMO
What killed him?

LORETTA
He got hit by a bus.

COSMO
No! Bad luck! Your Ma and I been married fifty-two years an nobody died. You were married, what, two years, and somebody is dead. Don't get married again, Loretta. It don't work out for you. Who's the man?

LORETTA
Johnny Cammareri.

COSMO
Him? He's a big baby. Why isn't he here with you telling me?

(CONTINUED)

40 CONTINUED: (2) 40

LORETTA
He's flying to Sicily. His mother's dying.

COSMO
More Bad Luck! I don't like his face, Loretta. I don't like his lips. When he smiles I can't see his teeth. When will you do it? *

LORETTA
In a month.

COSMO
I won't come.

LORETTA
You've got to come. You've got to give me away.

COSMO
I didn't give you away the first time.

LORETTA
And maybe that's why I had the Bad Luck. Maybe if you gave me away, and I got married in a church, in a wedding dress, instead of at the City Hall with strangers standing outside the door, maybe then I wouldn't a had the Bad Luck I had.

COSMO
Maybe.

LORETTA
I didn't have no wedding cake, no reception or nothing. Johnny got down on his knees and proposed to me at The Grand Ticino. *

COSMO
He did?

LORETTA
Yeah.

COSMO
That don't sound like Johnny. Where's the ring?

(CONTINUED)

40 CONTINUED: (3) 40

Loretta shows it.

LORETTA
Here.

Cosmo examines it.

COSMO
It looks stupid. It's a pinky ring. It's a man's ring.

LORETTA
It's temporary.

COSMO
Everything is temporary. That don't excuse nothing.

LORETTA
So you'll come to the wedding, right?

COSMO
Let's go tell your Mother.

She smiles. He doesn't. They rise from the table.

41 INT. THE CASTORINI HOUSE - DARKENED MASTER BEDROOM - NIGHT * 41 *

The door to the hall opens, and the light from without dimly illuminates a massive four-poster bed. Cosmo enters, followed by Loretta. He speaks into the dark a calm and measured summons.

COSMO
Rose. Rose. Rose. Rose.

A lamp is switched on by the bed. By ROSE. Rose is in her 60's, and is very, very beautiful. Her abundant white tresses frame a face of porcelain delicacy. She's wearing an old and richly beautiful white nightgown.

ROSE
Who's dead?

COSMO
Nobody. Loretta is getting married.

ROSE
Again? Johnny Cammareri . *

(CONTINUED)

41 CONTINUED: 41

Cosmo goes and sits on the bed.

COSMO
I don't like him.

ROSE
You're not gonna marry him, Cosmo. Do you love him, Loretta?

LORETTA
No.

ROSE
Good. When you love them they drive you crazy cause they know they can. But you like him?

LORETTA
Oh yeah. He's a sweet man. I wanna have a big church wedding, Ma. And a reception.

ROSE
And who's gonna pay for that?

LORETTA
Pop.

COSMO
WHAT?

Rose starts laughing.

LORETTA
Father of the bride pays.

Cosmo walks out.

COSMO
I have no money!

ROSE
You're rich as Roosevelt. You're just cheap, Cosmo.

Cosmo shouts from the stairs

COSMO
I won't pay for nothing.

ROSE
He didn't used to be cheap. He thinks if he holds on to his money, he will never die.

(CONTINUED)

41 CONTINUED: 41

LORETTA
It's his duty as a father to pay for my wedding, ma ...

MUSIC

VICKI CARR, SINGING "IT MUST BE HIM", starts playing. Rose looks weary.

ROSE
Now he's gonna play that damn Vicki Carr record. And then when he comes to bed, he won't touch me.

42 EXT. THE CASTORINI HOUSE - MORNING * 42
The first golden rays of sunlight touch the great old house. The front door opens. Close shot of dogs coming * into camera as door opens. The OLD MAN comes out. The * Old Man, who is Cosmo's father, is 83 years old. He is taking the Five Dogs out for their morning walk. He has * their five leashes bundled in one hand. In the other * hand, even though it is a cloudless November morning, he carries an open black umbrella. He walks off down the block with the dogs.

43 EXT. A SMALL CITY PARK SURROUNDED BY HURRICANE FENCE - DAY 43

The Old Man and the Five Dogs appear and enter the park. * He approaches a park bench where FELIX and LUCY are already sitting. Felix and Lucy are about the same age as the Old Man. They each have a well-behaved DOG. When the Old Man sits down, he lets the Five Dogs go. The Dogs * run off, BARKING like mad.

FELIX
It's wrong to just let them go.

OLD MAN
(ignoring Felix)
Good morning, Lucy.

LUCY
Good morning.

FELIX
They run around, they mess up the whole park.

(CONTINUED)

OLD MAN
What do you want me to do? Pick up after five dogs? I am eighty-three years old. God in his heaven understands that I cannot pick up after five dogs.

FELIX
You have too many dogs.

The dogs can be HEARD in the distance. It sounds like they're killing each other.

OLD MAN
(goes back to ignoring Felix)
Lucy. There are big things going on in my house. My granddaughter Loretta, the only daughter of my son Cosmo, has engaged herself to be married a second time.

LUCY
I have heard that Johnny Cammareri got down on his knees in The Grand Ticino and proposed to her.

OLD MAN
My son does not like this Johnny Cammareri. He says he is a big baby.

FELIX
You should have one dog. Like Lucy. Like me. I wish I hadda gun. If I hadda gun, I would shoot four of your dogs.

The Old Man makes a low, threatening noise.

LUCY
Don't fight.

OLD MAN
My granddaughter wants my son to pay for the wedding. But he does not want to pay.

LUCY
He should pay.

OLD MAN
I don't know.

43 CONTINUED: (2) 43

LUCY
He owes her a wedding from the first time when there was none.

OLD MAN
Maybe. I don't know. He has not asked my advice. If he asks my advice, I don't know what I will say.

The SOUND of the DOGS fighting becomes intense again.

FELIX
I won't have to shoot those dogs. They will kill each other.

OLD MAN
You think so, huh, Stupid? Those dogs love each other.

44 EXT. THE CASTORINI HOUSE - DAY 44

The gates in the big archway are opened from the inside. It's Cosmo. He's wearing a good but old-fashioned suit, an overcoat, and a homburg. He's pulled his car, a 1965 black Buick, up to the gate. Now that he has the gates open, he gets in the car and drives out to the curb. He gets out and goes back to lock the gates. As he does this, the Old Man approaches the house with the Five Dogs and the open umbrella. The Old Man and the Dogs go to the front door of the house. Cosmo goes to the door of his car. The two men, father and son, see each other at the moment they grab their respective door handles. They each raise a hand in greeting; it is the same gesture for both men, an accentric chopping motion. Then they open their respective doors. The Old Man disappears within the house. Cosmo drives slowly away in his car.

45 INT. THE CASTORINI HOUSE - KITCHEN - DAY * 45

46 A RED-HOT, WELL-SEASONED CAST IRON FRYING PAN 46

Receives a big lump of butter with a hissing gasp of satisfaction. A wooden spoon pushes the sinking lump around until the pan is coated. Two square slices of yellow bread with round holes punched in their middles land in the pan. Two circles of green pepper land next to the bread. A spatula flips over the bread which has become glistening gold on the cooked side.

(CONTINUED)

46 CONTINUED: 46

Two eggs are broken and dropped sunnyside into the holes in the bread. The circles of green pepper are pushed around by the spatula, scooped up deftly, and each is made to frame one of the eggs. A WOMAN'S HAND garnishes each bright yellow yolk with a slash of red pimento. The spatula reappears and lifts the results from the pan, and slides them onto two small dark blue plates.

Now WE SEE that Loretta is just finishing setting the tin table for two. In the b.g., Rose is turning away from the big, old-fashioned six range gas stove where an old speckled coffee pot is steaming up a sun-drenched window. Rose comes toward the table with the laden blue plates. She's wearing a nice old apron over a blue housedress. She's thoughtful. As Rose comes to the table, Loretta in a blue denim work shirt and pants, goes to the stove and gets the coffee. As Rose puts breakfast on the table, she speaks to Loretta, who's at the stove.

ROSE
Will you live here?

LORETTA
No.

ROSE
Why not?

LORETTA
Pop don't like Johnny.

Loretta returns with the coffeepot to the table, and pours. Then she takes the pot back to the stove.

ROSE
So we'll sell the house.

LORETTA
I got married before, you didn't sell.

Loretta comes to the table. They sit down to breakfast.

ROSE
Grandma was still alive. Chiro was still home going to school. Now he's married and gone to Florida. If you and Johnny moved in, hadda baby...

LORETTA
I'm thirty-seven years old.

(CONTINUED)

46 CONTINUED: (2) 46

ROSE
What's thirty-seven? I had Chiro after I was thirty-seven. It ain't over till it's over.

LORETTA
Johnny has a big apartment. We'll live there.

ROSE
And we'll sell the house.

LORETTA
I'd like to stay, Ma. I love the house. But Pop don't like Johnny.

ROSE
No. He don't.

The WALL PHONE in the kitchen RINGS. Loretta goes and answers it.

LORETTA
Hello? Yea, this is Loretta Castorini - yeah - Is that you Johnny? *

47 INT. A DARKENED BEDROOM IN PALERMO - DAY 47

Mr. Johnny is calling on an old European-style phone. In the b.g. is the sickbed. In the sickbed lies VESTA, Mr. Johnny's mother, her grey hair spread out on a golden pillow. By the bed are THREE MOURNERS, old crones dressed in black. One clutches a missal, the other two clutch rosaries. All three are grieving in a steady low wordless whine. Mr. Johnny speaks into the phone in a confidential manner. There is some long-distance CRACKLE.

MR. JOHNNY
Ssh, it's me. I'm calling from the deathbed of my mother. *

48 LORETTA ON THE PHONE 48

LORETTA
How was your plane ride?

49 MR. JOHNNY ON THE PHONE 49

MR. JOHNNY
The waitresses were very nice.
(glances over at his mother)
My mother is slipping away.

(CONTINUED)

49 CONTINUED: 49

VESTA
(calling to the Heavens)
Quanto tempo devo aspettare?
(now she aims more at Johnny)
How long must I wait?!

MR. JOHNNY
I can't talk long.

50 LORETTA ON THE PHONE 50

LORETTA
Have you told her we're getting married?

51 MR. JOHNNY ON THE PHONE 51

MR. JOHNNY
Not yet. I'm waiting till a moment when she's peaceful.

We HEAR Loretta's VOICE over his receiver.

LORETTA'S VOICE
Just don't wait until she's dead.

MR. JOHNNY
Have you called my brother?

LORETTA'S VOICE
Not yet.

MR. JOHNNY
Will you do it today? Call him, make him come to the wedding. Five years is too long for bad blood between brothers. Nothing can replace your family. I see that now.

52 LORETTA ON THE PHONE 52

LORETTA
Alright. I'll call him. Today. Listen, Johnny. Call me after you tell your mother. Alright? Alright. And don't stand directly under the sun. You've got your hat, use your hat. Alright. Bye-bye.

52 CONTINUED

Loretta hangs up the phone. She thinks. Rose speaks from the table, where she's still sitting.

ROSE
How's the mother?

LORETTA
She's dying. But I could still hear her big mouth.

ROSE
Did he tell her? *

LORETTA
Not yet. That old lady makes him sweat. * (to herself) *
Where's that card? *

Rose gets up and takes the dishes to the sink, Loretta fishes in her pocket and comes out with the business card Mr. Johnny gave her. She dials the number.

ROSE
Who are you calling? *

52A INT. CAMMARERI PASTRY SHOP - DAY (Intercut w/Loretta in kitchen)

CHRISSY, a woman with a Queens accent, answers. 52A

CHRISSY
Cammareri's Bake Shop.

LORETTA
Is Ronny there?

CHRISSY
Hold on. (yells into intercom) Ronny, the phone!

52B INT. CAMMARERI PASTRY SHOP-OVEN ROOM-DAY (Intercut w/Loretta in kitchen) 52 B

RONNY
Yeah, this is Ronny.

LORETTA
I'm calling for your brother Johnny. He's getting married and he wants you to come.

There's a long pause. Ronny's voice returns, hoarse with emotion.

RONNY
Why didn't he call himself?

LORETTA
He's in Palermo.

RONNY
What's wrong can never be made right.
(hangs up phone)

LORETTA
Let me come and talk to you.

Loretta hangs up the phone. She looks at the card again, [illegible] decision and pockets the card.

53 EXT. A FOUR-STORY TOWNHOUSE OFF WASHINGTON SQUARE - DAY 53

Cosmo's black Buick is parked out front.

54 INT. TOWNHOUSE - BATHROOM - DAY 54

It's an old-fashioned bathroom in not good repair. Water pours weakly from the faucet in the tub. Cosmo, his homburg in his hand, regards the faucet soberly. A middle-aged married couple, LOWELL and NANCY stand next to Cosmo, waiting for his verdict. Lowell and Nancy are rarified, bookish people with Locust Valley lockjaw.

LOWELL
Well, Mr. Castorini. what do you think?

COSMO
Ten thousand, eight hundred dollars.

NANCY
That seems like a lot.

COSMO
It's a lot of work.

LOWELL
Is there any way you could do it for less?

COSMO
There are three kinds of pipe. There is the kind of pipe you have, which is garbage, and you see where that's gotten you. There is bronze, which is very good unless something goes wrong. And something always goes wrong. And then there's copper, which is the only pipe I use. It costs money. But it costs money cause it saves money.

LOWELL
(to Nancy)
I think we should follow Mr. Castorini's advice, Heart.

Nancy makes a face.

55 EXT. THE TOWNHOUSE - DAY 55

Cosmo comes out the front door and gets in his car.

EXT. THE TOWNHOUSE/INT. THE BUICK - DAY 56

As Cosmo drives away. He's in a very good mood. He's WHISTLING. He laughs to himself.

57 EXT. CAMMARERI'S PASTRY SHOP - DAY 57

And the street in front of it. Loretta arrives. She's wearing a long, navy-blue cloth coat and a knit hat. She looks up at the sign and at the business card in her hand, and enters the shop.

58 INT. CAMMARERI'S PASTRY SHOP - DAY 58

It's a nice Italian bake shop. Three Italian women, CHRISSY, BARBARA, and MA. Wait on THREE WOMEN SHOPPERS at the counter. CHRISSY and BARBARA are in their late 20's or early 30's; MA is old, old. Loretta comes in and speaks to CHRISSY.

LORETTA
Is Ronny Cammareri here?

CHRISSY
He down at the ovens. What do you want?

LORETTA
I would like to speak to him.

58A EXT. CAMMARERI'S PASTRY SHOP - DAY 58A

Chrissy comes out and Loretta follows. They walk around to an outdoor staircase that descends into the sidewalk. Chrissy shouts down.

CHRISSY
Hey, Ronny!

58B EXT. AN OLD DOOR AT THE FOOT OF THE STAIRCASE - DAY 58B

The door slides open, revealing ROCCO, a baker missing a few teeth. He is surrounded by bread.

ROCCO
What!

CHRISSY'S VOICE
Somebody to see Ronny.

Rocco slides back the door all the way. Chrissy and Loretta make their way past him. He slides the door three quarters shut behind them.

There are two coal-fired ovens, one at either end of the room. There is a large wooden table roughly center. And various pieces of baking equipment, dough-mixers, etc., scattered willy-nilly. And everywhere there is bread. PIETRO, a baker, is working at one of the ovens with a long wooden spatula. RONNY is working at the other oven. Actually, he is just staring in the open door at the baking bread and burning coals. He's dressed in black jeans streaked with flour, a white restaurant shirt, white cotton gloves, and around his neck, a red hankerchief. He is black-haired, handsome and intense.

ROCCO
Ronny!

RONNY
What!

ROCCO
Somebody here to see you.

Ronny turns and takes in Loretta.

RONNY
Have you come from my brother?

LORETTA
Yes.

RONNY
Why?

LORETTA
I'm going to marry him.

RONNY
You are going to marry my brother?

LORETTA
Yes. Do you want...

RONNY
I have no life.

LORETTA
Excuse me.

RONNY
I have no life. My brother Johnny took my life from me.

LORETTA
I don't understand.

Everything in the oven room has stopped and everyone is watching.

RONNY
And now he's getting married. He has his, he's getting his. And he wants me to come? What is life?

He picks up the wooden spatula and slides it into the oven.

LORETTA
I didn't come here to upset you.

58C CONTINUED:

58C

Ronny slides a bunch of loaves out of the oven on the spatula, turns them around, and slides them back in.

RONNY
They say bread is life. So I bake bread, bread, bread. (He's picking up loaves of bread from one of the boxes on the floor, and casually tossing them across the room.) And the years go by! By! By! And I sweat and shovel this stinkin dough in and outta this hot hole in the wall and I should be so happy, huh, sweetheart? You want me to come to the wedding of my brother Johnny?!! Where is my wedding? Chrissy! Over by the wall! Gimme the big knife!

CHRISSY
No, Ronny!

Barbara appears in the doorway and comes down the stairs into the room.

RONNY
Gimme the big knife! I'm gonna cut my throat!

LORETTA
Maybe I should come back another time.

RONNY
No, I want you to see this! I want you to watch me kill myself so you can tell my brother on his wedding day! Chrissy, gimme the big knife!

CHRISSY
I tell you I won't do it!

RONNY
(to Loretta)
Do you know about me?

BARBARA
Oh, Mr. Cammareri!

RONNY
Nothing is anybody's fault, but things happen.
(holds up his left hand to Loretta)
Look.

58C CONTINUED: 58C

He pulls off the glove. The hand is made of wood.

RONNY
(continuing)
It's wood. It's fake. Five years ago I was engaged to be married. Johnny came in here, he ordered bread from me. I put it in the slicer and I talked with him and my hand got caught cause I wasn't paying attention. The slicer chewed off my hand. It's funny 'cause - when my fiance saw that I was maimed, she left me for another man.

LORETTA
That's the bad blood between you and Johnny?

RONNY
That's it.

LORETTA
But that wasn't Johnny's fault.

RONNY
I don't care! I ain't no freakin monument to justice! I lost my hand, I lost my bride! Johnny has his hand, Johnny has his bride! You come in here and you want me to put away my heartbreak and forget?

He goes to the big table, which is floured and covered with bread. He sweeps everything off the tabletop during the next.

RONNY
(Continued)
Is it just a matter of time till a man opens his eyes and gives up his one dream of happiness? Maybe. Maybe. All I have ....

Have you come here, Stranger, Bride of my Brother, to take these last few loaves from my table? Alright. Alright.

The table is bare. He stares at it blankly. He wanders away, to the back room where the flour sacks are kept. We hear a single sob escape him from that room, and then silence. Everyone in the oven room looks after him. Then Chrissy approaches Loretta. She holds the big knife at her side.

(CONTINUED)

59 INT. THE PEACOCK CAFE - DAY 59

It's a dark Italian coffee and dessert house. Reproductions of Roman statuary adorn grottos and alcoves. In the back is a glass case displaying various desserts, and behind the case, a big burnished gold cappuccino machine. The place is almost empty.

MUSIC

An album of "NEOPOLITAN FOLK SONGS", is PLAYING on the cafe's SOUND SYSTEM.

The CAMERA TRAVELS along the face of an exposed brick wall, DISCOVERING busts of Romans occasionally, and then IT COMES TO the figure of Cosmo. He's sitting at a table which is inset into a nook, so we cannot see who he's with.

60 A DARK NOOK IN THE CAFE 60

At a little table away from prying eyes, Cosmo sits with MONA, his girlfriend. Mona is a pretty but overripe Italian woman in her late forties. She's all done up, and she looks at Cosmo with adoration.

COSMO
And then there is copper, which is the only pipe I use. It costs money. But it costs money because it saves money.

MONA
And what did they say?

COSMO
The man understood me. The woman wanted to be cheap, but the man saw that I was right.

MONA
You have such a head for knowing. You know everything.

COSMO
I brought you something.

(CONTINUED)

60 CONTINUED: 60

He takes out a small velvet box and hands it to her.

COSMO
(continuing)
It's a present.

She opens the box. It's a gold bracelet with a pattern of stars and birds.

MONA
Oh, Cosmo!

COSMO
They are little stars and birds.
Birds fly to the stars, I guess.

61 EXT. RONNY'S APARTMENT BUILDING - DAY 61

A three-story walk-up above Cammareri's Bakery.

62 INT. RONNY'S APARTMENT - DAY 62

It's a two-bedroom apartment. The decor reflects Ronny's love of the opera. The furniture is overstuffed, fringed in the colors of Italian passion. But it is all a bit faded, the remains of an old flamboyance. The walls are decorated with opera posters; and over the fireplace there is a painting depicting a scene from "La Boheme": Mimi standing in the snow. Ronny stares at the picture of Mimi in the La Boheme poster. Loretta comes in from the kitchen and sets down a cup of coffee. *

LORETTA
You ready for the coffee?

Loretta moves back into the kitchen. Ronny turns and watches as she walks down the hall. *

RONNY
Loretta. What's that smell?

LORETTA
I'm making you a steak. (CONTINUED) *

62 CONTINUED: 62

RONNY
You don't have to help me.

LORETTA
I know that. I do what I want.

RONNY
I like it well done.

LORETTA
You'll eat this bloody to feed your blood.

63 INT. RONNY'S APARTMENT - DINING ROOM - DAY 63

CU of Ronny's artificial hand, holding a fork stuck in a steak. With his right he is cutting his steak. He switches hands and eats hungrily. Loretta watches.

RONNY
This is good. Uhh...

LORETTA
Loretta.

RONNY
Where'd Johnny find you?

LORETTA
He knew my husband who died.

RONNY
How'd he die?

LORETTA
Bus hit him.

RONNY
Fast.

LORETTA
Instantaneous.

RONNY
When you get engaged?

LORETTA
Yesterday.

Ronny drops his knife and fork and turns away. Loretta is not surprised and doesn't move.

RONNY
Why?

(CONTINUED)

63 CONTINUED: 63

LORETTA
Why what?

RONNY
I don't know.

LORETTA
(smiles)
So. Five years ago your hand got cut off and your woman left you for another man. No woman since then?

RONNY
No.

LORETTA
Stupid.

RONNY
When your husband get hit by the bus?

LORETTA
Seven years ago.

RONNY
How many men since then?

LORETTA
Just Johnny.

RONNY
Stupid yourself.

LORETTA
No. Unlucky. I have not been lucky.

RONNY
I don't care about Luck, you understand me? It ain't that.

LORETTA
What? Do you think you're the only one ever shed a tear?

RONNY
Why you talking to me?

LORETTA
You got any whiskey? How 'bout giving me a glass of whiskey?

63A EXT. STREET #VI - NEAR BAKERY -DAY 63A
SHOT OF COSMO & MONA in the Buick. The car has just come to a stop. We see Cosmo & Mona kiss. She exits car. Cosmo glances around with a slightly guilty look and pulls away.

64 LORETTA AND RONNY AT THE TABLE WITH A BOTTLE OF WHISKEY 64

Camera is close on Scotch being poured into two glasses. Loretta picks up her glass and swallows a healthy dose.

RONNY
She was right to leave me.

LORETTA
You think so?

RONNY
Yes.

LORETTA
You really are stupid, you know that.

Loretta pours herself another shot.

RONNY
You don't know nothing about it.

LORETTA
I was raised that a girl gets married young. I didn't get married until I was twenty-eight. I met a man. I loved him. I married him. He wanted to have a baby right away. I said no. Then he got hit by a bus. No man. No baby. No nothing! I did not know that man was a gift I could not keep. I didn't know...You tell me a story and you think you know what it means, but I see what the true story is, and you can't.
(she pours them both another drink)
She didn't leave you! You can't see what you are. I can see everything. You are a wolf!

64 CONTINUED: 64

RONNY
I'm a wolf?

LORETTA
The big part of you has no words and it's a wolf. This woman was a trap for you. She caught you and you could not get away.
(she grabs his wooden hand)
So you chewed off your foot! That was the price you had to pay to be free.
(throws his hand down)

Johnny had nothing to do with it You did what you had to do, between you and you, and I know I'm right, I don't care what you say. And now you're afraid because you found out the big part of you is a wolf that has the courage to bite off its own hand to save itself from the trap of the wrong love. That's why there has been no woman since that wrong woman. You are scared to death what the wolf will do if you make that mistake again!

RONNY
What are you doing!

LORETTA
I'm telling you your life!

RONNY
Stop it!

LORETTA
No!

RONNY
Why are you marrying Johnny? He's a fool!

LORETTA
Because I have no Luck!

(CONTINUED)

64 CONTINUED: (2)

64

RONNY
(pounding on the table)
He made me look the wrong way and I cut off my hand. He could make you look the wrong way and you could cut off your whole head!

LORETTA
I am looking where I should to become a bride!

RONNY
A bride without a head!

LORETTA
A wolf without a foot!

Ronny stiff-arms everything off the dining table and grabs Loretta. They kiss passionately. He pulls her up on the table and over the table to him. They are in each other's arms. They are on fire. Loretta pushes him away, gasping for air.

LORETTA
(continuing)
Wait a minute! Wait a minute!

She changes her mind and lunges into another kiss. They stop again after a long moment. They really haven't breathed. They both suck in air and look at each other in wonder and fear and passion.

RONNY
It's like I'm falling! It's like I'm in the ocean!

They kiss again. When they pull apart again, Loretta is crying.

LORETTA
I have no Luck!

He picks her up in his arms.

RONNY
Son of a bitch!

LORETTA
Where are you taking me?

RONNY
To the bed.

(CONTINUED)

64 CONTINUED: (3) 64

LORETTA
Oh. Oh God. I don't care about anything! I don't care about anything! Take me to the bed.

He carries her away, into the bedroom.

MUSIC

"O SOAVE FANCIULLA", from "La Boheme". The MUSIC CONTINUES THROUGH THE NEXT SCENE.

65 INT. RONNY'S APARTMENT - BEDROOM 65

Ronny is laying her down in the bed. He is over her. They look into each other's eyes.

RONNY
I can't believe what is happening.

LORETTA
Me neither.

RONNY
I was dead.

LORETTA
I was dead, too.

They kiss. When they part there is a drop of blood on Loretta's lips.

RONNY
Your blood.

LORETTA
All my life I have never reached a man. I knew that I would reach my husband, but I took my time and he was dead. Ronny.

RONNY
Loretta.

LORETTA
I want to cut you open and crawl inside of you. I want you to swallow me.

RONNY
I've got you.

(CONTINUED)

65 CONTINUED: 65

LORETTA
Get all of me. Take everything.

RONNY
What about Johnny?

LORETTA
You're mad at him, take it out on me, take your revenge on me! Take everything, leave nothing for him to marry! Hollow me out so there's nothing left but the skin over my bones. Suck me dry!

RONNY
Alright. Alright. There will be nothing left.

Their eyes are boiling with fierce animal tears. They have opened their souls to each other and they are coming together.

The MUSIC SWELLS to a terrible triumph.

66 EXT. THE CASTORINI HOUSE - NIGHT 66 *
Dog whines over exterior.

67 INT. THE CASTORINI HOUSE - AN UPSTAIRS BEDROOM - NIGHT 67 *
With five beds for dogs. Four of the beds are empty and * on the fifth Judas is whining. He looks around at the * other beds. Where is everybody? He goes out the * bedroom door.

68 THE CASTORINI STAIRCASE - NIGHT 68 *
Judas is running down the stairs and into the hall. We FOLLOW HIM down the hall. The hall is only dimly lit. He finds the four other dogs. They are crowded at a narrow * doorway. From the doorway comes a golden light.

69 INT. THE CASTORINI HOUSE - DINING ROOM - NIGHT 69 *

70 THE PLEASED FACE OF COSMO THROUGH A VEIL OF STEAM 70
The CAMERA PULLS BACK.
We are in the Castorini dining room. Cosmo sits at the * head of the table, a napkin tucked into his shirt.

(CONTINUED)

70 CONTINUED: 70

Rose has just laid down a massive platter of steaming baked fish. Already on the table is a platter of pasta, loaves of bread, a big bowl of salad, two bottles of wine, and an appetizer plate of salami and pimento. Seated at the table is Cosmo, the Old Man, and RAYMOND and RITA CAPPOMAGGI. Raymond is rotund, moon-faced, bald, somewhere in his fifties. He has a pencil-thin mustache over his small mouth. His wife, Rita, looks very like him, except she has hair on her head and none on her lip. Raymond is Rose's brother. There are two empty places at table, for Rose and Loretta.

COSMO
Where's Loretta? We're gonna start without her.

71 ONE OF THE ENTRANCEWAYS TO THE DINING ROOM 71

There is an accordian gate across it. Behind the gate, the Five Dogs stare at the people having dinner. *

ROSE'S VOICE
She must be eating out.

RAYMOND'S VOICE
She don't know what she's missing.

ROSE'S VOICE
It's not like her not to call.

RITA'S VOICE
Well, she's got a lot on her mind.

72 THE DINING TABLE - RITA IS LOADING UP HER PLATE 72

RITA
I mean, can we talk about it, Rose? Everybody's heard. She's getting married again.

COSMO
I don't wanna talk about it.

RAYMOND
Johnny Cammareri. I think it's great and about time. What's she gonna do with the rest of her life she don't get married? * *

COSMO
I don't wanna talk about it.

(CONTINUED)

72 CONTINUED:

72

The Old Man has piled his plate high with food. Now he stands up, walks over to the Dogs, and puts the plate down in their midst. The Dogs attack the food and each other. The Old Man walks back to the table and sits down. He looks down at the empty place in front of him, a little sad.

COSMO
(continuing)
My father needs a plate.

Rose gets another plate from a sideboard and puts it in front of the Old Man. He immediately, methodically begins to fill his new plate. Rose to her place and sits down.

RAYMOND
Cosmo. Many years ago, when they told me you were marrying my sister, I was happy. When I told Rose I was marrying Rita, she was happy.

RITA
Marriage is happy news.

The Old Man laughs uproariously, subsides, goes back to filling his plate.

COSMO
Rose, pass the wine.

RAYMOND
I never seen anybody so in love like Cosmo back then! He'd stand outside the house all day and look in the windows. I never told you this cause it's not really a story. But one time I woke up in the middle of the night cause this bright light was in my face. Like a flashlight. I couldn't think a what it was. I looked out the window, and it was the moon! Big as a house! I never seen the moon so big before or since. I was almost scared, like it was gonna crush the house. And I looked down, and standing there in the street was Cosmo, looking up at the windows.

(MORE)

72 CONTINUED: (2) 72

RAYMOND (cont'd)
This is the funny part. I got mad at you, Cosmo! I thought you brought this big moon over to my house cause you were so in love and woke me up with it. I was half asleep I guess and didn't know no better.

COSMO
You were altogether asleep. You were dreaming.

RAYMOND
No. You were there.

Raymond stares at Cosmo, nodding, remembering. There's a lull at the table, the SOUND of SILVERWARE.

COSMO
I don't wanna talk about it.

ROSE
(suddenly angry)
Well, what do you wanna talk about!

COSMO
Rita. Pass the wine.

ROSE
Why you drinking so much?

The Old Man gets up with his newly filled plate and heads for the Dogs.

ROSE
(continuing)
Old Man, if you give another piece of my food to those dogs, I'm gonna kick you till you're dead!

The Old Man reverses direction and heads back to his chair. He sits down and starts to eat.

73 EXT. THE CASTORINI HOUSE - NIGHT 73 *

Over the house is a great big full moon.

74 INT. THE CASTORINI HOUSE - MASTER BEDROOM - NIGHT 74

The lights in the bedroom are still on. Cosmo is in bed, in his pajamas, asleep. Rose comes in in her nightgown. She looks at Cosmo. He's snoring lightly.

ROSE
Cosmo?

He doesn't stir. She goes to him and runs her hand through his hair.

ROSE
(continuing)
You drank too much and now you sleep too hard, and later you'll be up when you should be down.

She kisses his cheek. Then she turns out the lights. When the electric lights go out, moonlight floods the room. She goes to the window and looks out through the curtains at the moon. Rose puts her face in her hands and quietly cries.

74A EXT. ROSE'S POV SHOT OF MOON FROM CASTORINI HOUSE - NIGHT 74A
The moon is big and white and seems very near.

74B Resume INT. CASTORINI HOUSE-MASTER BEDROOM-NIGHT (Rose crying) 74B*

75 INT. RONNY'S APARTMENT - BEDROOM - NIGHT 75

The bedroom is flooded by moonlight. Loretta wakes up, a little alarmed.

LORETTA
What's that?

Ronny wakes up, a little alarmed.

RONNY
What?

LORETTA
That light.

RONNY
I don't know. I think it's the moon.

Loretta goes to the window wrapped in a white sheet from the bed. The window is glowing with moonlight. The moonlight strikes her, and she is caught in its spell.

LORETTA
Oh.

Ronny appears behind her, pulling on a robe. They speak in low voices, as if they were in church.

75 CONTINUED: 75

RONNY
It's so bright.

LORETTA
I've never seen a moon like that.

RONNY
It makes you look like an angel.

She turns and looks at him. They kiss. They break apart. Ronny looks up at the moon.

RONNY
(continuing)
Yeah. Looks like a big snowball.

76 EXT. THE CAPPOMAGGI HOUSE - NIGHT * 76
Shot of the house with the moon overhead. *

77 INT. RAYMOND AND RITA CAPPOMAGGI'S BEDROOM - NIGHT 77

There is a big window right by the bed, and in the window is the moon. Raymond and Rita are in their bed, asleep. Raymond wakes up, and sees the moon in the window. He's stunned and excited, but he too speaks in this low voice of respect.

RAYMOND
Rita. Rita.

RITA
(waking up)
What? What?

RAYMOND
Look.

RITA
Oh.

RAYMOND
It's Cosmo's moon.

RITA
What are you talking about, Raymond? Cosmo can't own the moon.

RAYMOND
I mean it's that moon I was talking about at dinner.
(MORE)

(CONTINUED)

77 CONTINUED: 77

RAYMOND (cont'd)
(looks through the window, down into the street)
Is he down there? No.

RITA
Is who down there?

RAYMOND
Cosmo.

RITA
What would he be doing down there?

RAYMOND
I don't know.

RITA
You know, in this light, and with that expression on your face, you look about twenty-five years old.

Raymond smiles at her meekly.

78 EXT. THE CASTORINI HOUSE - NIGHT 78

Over the house is still the great big full moon. The front door opens and out comes the Old Man with the five Dogs. The Old Man is in a greatcoat and a felt hat, and he's smoking a cigar. He stops on the top step and lets go a huge plume of cigar smoke. Then he starts off with the Dogs down the street. *

79 EXT. EAST RIVER - NIGHT 79 *

The moon and nothing else. Then a cigar is thrown into it and sends it shimmering. It was the moon reflected in water.

Now the CAMERA PULLS BACK and WE SEE the Old Man and the Five Dogs are standing on a ruined pier. The moon gleams up from the Hudson River. The Old Man speaks to the Dogs.

OLD MAN
Alright now. Howl. Howl.

The Dogs do not howl. So the Old Man, by way of demonstration, howls at the moon. He looks to the Dogs to follow suit. They do nothing. He howls at the moon again.

(CONTINUED)

79 CONTINUED: 79

The Dogs do nothing. The CAMERA CONTINUES TO PULL BACK until WE CAN SEE the whole pier, with the Old Man and the Dogs on it, and the moon above them. The Old Man, frustrated now, cries out.

OLD MAN
How long must I wait?
Quanto tempo devo aspettare!

The Dogs start to HOWL. The Old Man, pleased as the Mad Hatter he is, laughs and laughs.

80 EXT. EAST RIVER - DAWN 80

Transition from moon reflecting in the water to dawn.

81 SCENE OMITTED 81

82 SCENE OMITTED 82

83 SCENE OMITTED 83

84 INT. RONNIE'S APARTMENT - BEDROOM - DAY 84

Morning sun floods the room. Close on Loretta, she wakes up.

LORETTA
Oh my God.

RONNY
What?

Loretta jumps from bed, grabs her clothes to cover herself, and backs into closet.

Loretta
What? What have we done?

RONNY
(perturbed)
Take it easy.

LORETTA
(from closet as she hurredly gets dressed)
This time I was trying to do everything right.

RONNY
(he grabs a bathrobe pulls it on, puts it on and moves towards the closet.)
Don't just become excited.

LORETTA
I thought if I stayed away from the City Hall, I won't have that Bad Luck I had again.

RONNY
You're trying to make me feel guilty.

LORETTA
I'm marrying your brother!

RONNY
All right, I'm guilty. I confess!

LORETTA
You're invited to the wedding! It's in a few weeks. Why didn't you do like him and be with your dying mother in Palermo?

RONNY
She don't like me.

LORETTA
You don't get along with anybody!

RONNY
What did you do?

LORETTA
What did I do?

(CONTINUED)

84 CONTINUED: 84

RONNY
You ruined my life!

LORETTA
That's impossible! It was ruint when I got here! You ruint my life!

RONNY
Oh no I didn't!

LORETTA
Loretta emerges from the closet, tucking in her blouse.
Oh yes, oh yes you did! You've got those bad eyes like a gypsy! Why didn't I see it yesterday! Bad Luck! Is that all I'm ever gonna have? Why didn't I just pick up a stone and kill myself years and years ago? I'm gonna marry him!

RONNY
What?

LORETTA
Last night never happened, you hear me? I'm gonna marry him anyway and last night never happened, and you and I are gonna take this to our coffins!

RONNY
I can't do that!

LORETTA
Why not?

RONNY
I'm in love with you!

Loretta stares at him in alarm, slaps his face, then studies his face to see the effect of the slap. She is dissatisfied and slaps him again.

LORETTA
Snap out of it!

RONNY
I can't!

(CONTINUED)

84 CONTINUED: (2) 84

LORETTA
Alright. Then I must never see you again. The bad blood will have to stay there between you and Johnny for all time. You won't come to the wedding.

RONNY
I'll come to the wedding.

LORETTA
I'm telling you you can't.

RONNY
But he wants me to come!

LORETTA
But that's cause he don't know!

RONNY
Alright. I will not come. Provided one thing.

LORETTA
What?

RONNY
That you come with me tonight. Once. To the Opera.

LORETTA
What are you talking about?

RONNY
I love two things. I love you, and I love the Opera. If I can have the two things that I love together for one night, I will be satisfied to give up the rest of my life.

LORETTA
Alright.

RONNY
Alright. Meet me at the Met.

LORETTA
Alright. Where's the Met?

85 INT. A CATHOLIC CHURCH IN LITTLE ITALY - DAY 85
Camera moves from stained glass windows to confessional. Loretta is next in line of THREE SINNERS waiting to go into the confessional. A FORGIVEN WOMAN emerges from the curtained booth and walks off to say her penance. Loretta goes into the booth.

86 INT. CHURCH - CONFESSIONAL - DAY 86

Loretta kneels. The slide opens and an OLD PRIEST'S FACE can be seen in outline through the screen.

LORETTA
Bless me, Father, for I have sinned. It's been two months since my last confession.

PRIEST
What sins have you to confess?

LORETTA
Twice I took the name of God in vain, once I slept with the brother of my fiance, and once I bounced a check at the liquor store -- but that was really an accident.

PRIEST
Then it was not a sin. But what was that second thing you said, Loretta?

LORETTA
I... a... slept with my fiance's brother.

PRIEST
That's a pretty big sin.

LORETTA
I know.

PRIEST
You should think about this.

LORETTA
I know.

PRIEST
Alright. This is your penance. Say two rosaries and... Be careful, Loretta. Reflect on your life.

(CONTINUED)

86 CONTINUED: 86

LORETTA
Alright.

PRIEST
I absolve you in the name of the Father, and of the Son, and of the Holy Spirit, Amen.

87 INT. CHURCH - DAY 87

Loretta comes out of the confessional and enters a pew. She crosses herself. Then she recognizes the back of a woman's head a few pews down. She gets up, walks down the aisle, and kneels down next to her mother, Rose.

LORETTA
Hi.

ROSE
(looking up from her prayers)
Where you been?

LORETTA
I don't wanna talk about it.

ROSE
Just like your father. I lied to him. He thinks you came home last night.

LORETTA
Thanks. What's the matter with you?

ROSE
Cosmo's cheating on me.

LORETTA
What! How do you know?

ROSE
A wife knows.

LORETTA
Then you don't know. You're just imagining it. He's too old.

Rose starts to reply, but then decides it's not worth the argument.

(CONTINUED)

87 CONTINUED: 87

LORETTA
(continuing)
I won't be home for dinner.

Loretta crosses herself quickly, gets up, and leaves. Rose looks after, and then goes back to her prayer.

88 INT. CAMMARERI'S BAKERY - DAY 88

Feminine hands apply the final decorative touches of blue icing to a wedding cake. Then the hands set the plastic bride and groom on the pinnacle. The CAMERA PULLS BACK. Barbara is viewing her handiwork, a wedding cake on a stainless steel wheeled cart. She's in the back part of the bakery. Barbara is pleased with her creation. We TRAVEL WITH HER as she rolls the cart out to the front of the store where Chrissy is waiting on a huge man named HARVEY. She hands him a tiny box, which he takes meekly.

HARVEY
See you tomorrow, Chrissy.

CHRISSY
Okay, Harvey.

Harvey lumbers off as Barbara enters the front of the store with the cake on its cart. Barbara calls Chrissy's attention to the cake.

BARBARA
So what do you think?

CHRISSY
About what?

BARBARA
The cake!

CHRISSY
(without enthusiasm)
It's big. Where's Ronny? How come he ain't come down?

BARBARA
How should I know?

The PHONE RINGS. Chrissy answers it.

CHRISSY
Hello, Cammareri's? Hi. Uh-huh. Okay

She hangs up.

(CONTINUED)

88 CONTINUED: 88

CHRISSY
(continuing)
That was Ronny. He don't feel good. He ain't gonna be down today. *

Chrissy comes out from behind the counter. She's staring at the cake.

BARBARA
What, is he still upset? *

Without warning, Chrissy whacks the little bride and groom off the cake and on to the floor.

CHRISSY
It's that bitch!

Barbara looks at her, shocked.

89 EXT. CAPPOMAGGI'S ITALIAN PROVISIONS - DAY 89

An Italian specialty store in Little Italy.

90 INT. CAPPOMAGGI'S STORE - DAY 90

Provolones and salamis hang from above. To the one side is a deli counter, to the other a series of tables displaying cheeses by the pound, packaged cakes, etc. In the back are a few tables and a kitchen with counter. Up front, behind the deli counter, stands Rita Cappomaggi in a blue apron. Out by the tables, Raymond unpacks some jars of olives. In the back, a TRUCK DRIVER can dimly be seen eating his lunch.

RAYMOND
(to Rita)
I feel great! I got no sleep, but I feel like Orlando Furioso!

RITA
(looks around cautiously, then speaks)
You were a tiger last night.

RAYMOND
And you were a lamb. As soft as milk.

RITA
Shut up. They'll hear you in the back.

(CONTINUED)

RAYMOND
So what? The pleasure of marriage is you sleep with the woman and then you don't worry about nothing. Hey, how 'bout a date tonight, Rita. Let's eat pasta and roll around!

RITA
(scandalized)
Raymond, Raymond, lower your voice! What's got into you?

RAYMOND
I don't know! That moon! That crazy moon Cosmo sent over!

Loretta walks in.

LORETTA
Hi.

RAYMOND
Hey there,
(SINGS)
... YOU WITH THE STARS IN YOUR EYES...

LORETTA
(to Rita)
What's the matter with him?

RITA
You got me.

RAYMOND
You see that moon last night?

LORETTA
(suspicious and guilty)
What about the moon?

RAYMOND
Did you see it?

LORETTA
(she lies, nervous)
No.

RAYMOND
Oh.

LORETTA
Listen, I gotta go. I'll take the deposit to the bank but I'll do the bocks tomorrow. I gotta go.

90 CONTINUED: (2) 90

RAYMOND
You gotta date?

RITA
What are you talking about, you fool? Her fiance's in Palermo.

RAYMOND
Oh. Right.

LORETTA
I got things to do.

RITA
Sure you do. You got all that wedding stuff.

LORETTA
Right.

RAYMOND
Well, that's romantic, too.
(SINGS)
ISN'T IT ROMANTIC...

He is walking towards the back now. He shouts to somebody in the kitchen.

RAYMOND
(continuing)
HEY. Make me a bowl of minestrone.

The women are left alone.

RITA
What's the matter? You look crazy.

LORETTA
I got a lot on my mind, Aunt Rita.

91 INT. A CHURCH BASEMENT 91

It's been set up for a church bazaar. There are several wheels of fortune, many stuffed animals, coffee urns, cakes, a game of ring toss, etc. AS THE CAMERA inventories the contents of the various stands -- a LITTLE NUN sleeps in one of them -- we HEAR the Old Man's VOICE.

OLD MAN'S VOICE
I've got a lot on my mind. Things are getting bad in my house. My daughter-in-law is mad at my son because he will not pay for the wedding.

92 A TUB OF APPLES FLOATING IN WATER 92

An old, gnarled hand reaches in and pulls one out, dries it with a towel. The CAMERA PULLS BACK REVEALING that the hand belongs to Lucy, who is standing behind a table with the Old Man and Felix. She hands the apple to the Old Man, who drives a small wooden stake into it with a little wooden hammer. Then the Old Man hands this staked apple to Felix, who dips it into a deep metal pot. It emerges shining with red candy goo. Then Felix sets the candied apple onto a papered tray where a dozen already sit. They repeat this process. But the Old Man, because his thoughts are elsewhere, takes forever to drive the stake into the apple. This frustrates Felix.

OLD MAN
At dinner, my daughter-in-law threatened to kill me. Things are very bad in my house.

FELIX
Hurry up.

LUCY
Don't fight.

OLD MAN
If I hit the stick too hard, the apple will split. If I am too timid, the apple will fall off the stick.

FELIX
We're supposed to do fifty apples. We only got twelve done.

OLD MAN
I don't know what to advise my son. I think he should pay for the wedding, but it is important that he don't look ridiculous.

LUCY
Don't make yourself sick.

OLD MAN
Cosmo drank five glasses of wine at dinner.

LUCY
Talk to him.

OLD MAN
I will. But I must find the right moment.

(CONTINUED)

92 CONTINUED: 92

LUCY
Did you see the moon last night?

The Old Man's eyes light up. He looks at Lucy.

OLD MAN
Yes!

FELIX
(in despair)
Hurry up, hurry up. We open in five minutes.

93 INT. CAPPOMAGGI'S STORE - DAY 93

94 EIGHT NEAT STACKS OF MONEY BEING RUBBERBANDED 94

By a woman's hands. The last stack is topped with a filled out deposit slip. The banded stacks are then stuffed into a night-deposit bag. The CAMERA PULLS BACK a bit to INCLUDE a ledger. A last entry is made, and the ledger is shut. The CAMERA PULLS BACK more, and now WE SEE Loretta reaching for her coat. She puts it on, picks up the deposit bag, and sees Rita.

LORETTA
Bye, Aunt Rita.

RITA
Bye, bye, honey. See you tomorrow?

LORETTA
Yeah, I'll be in.

Loretta goes out the door, with Rita looking after, thoughtful.

95 EXT. THE CINDERELLA BEAUTY SHOP - DAY 95

Loretta walks down the street and comes to the CINDERELLA BEAUTY SHOP, fidgets a moment, looks around to see if anybody's looking, and goes in.

WE SEE her through the window talking to MILDRED, who handles appointments. Mildred nods, points, and Loretta goes back into the store.

96 INT. CINDERELLA BEAUTY SHOP - DAY 96

WE DISCOVER an uneasy Loretta sitting in a beauty chair with BONNIE; her hairdresser about to start. Bonnie is a little bored.

BONNIE
So? You want the usual?

LORETTA
I want you to get rid of the grey.

MUSIC

TRANSFORMATIONAL MUSIC STARTS HERE AND CONTINUES THROUGH THE FOLLOWING SCENES. This music should convey that Loretta is turning from a frumpy pumpkin into a sleek and beautiful coach.

Bonnie wakes up upon hearing this startling news and gets very excited.

BONNIE
I've been wanting to do this for three years! Let me show you some magazines! You've got to get a manicure! And your eyebrows! Sheila! I'm gonna need help!

SHEILA, another beautician, joins Bonnie, and they both get very excited and start showing Loretta and each other magazines. They argue merrily about what they should do, leaving Loretta far behind. A MANICURIST joins them with her stuff and starts soaking Loretta's nails.

97 A MONTAGE FOLLOWS 97

They're plucking her eyebrows.

They're cutting and dying her hair.

They're painting her nails.

98 EXT. THE CINDERELLA BEAUTY SHOP - DAY 98

Loretta comes out. Her hair is jet black and done in a much more stylish way. She looks great. She looks around as if she has committed a crime, and walks off quickly.

99 EXT. A DOWDY DRESS SHOP - DAY 99

Loretta looks in the window, is dissatisfied, and walks on.

100 EXT. A BOLD DRESS SHOP - DAY 100

A stylish dress shop called INSINUATION. Loretta looks in the window, is intimidated, and walks on. A moment passes. She reappears. Tentatively, she enters.

101 INT. INSINUATION - DAY 101

Loretta approaches a young woman, MER, who works there. Mer is about thirty, trendily dressed, and French. Mer and Loretta greet and talk. Loretta makes vague gestures trying to convey what she wants, but the truth is she doesn't know what she wants. Mer takes the situation in hand.

There follows a MONTAGE of Mer showing Loretta various dresses, some outlandish, some beautiful, some incomprehensible. Loretta tries on several of the dresses in a big triple mirror. Some horrify her, some frighten her because they're so sexy, one bores her. We don't see the dress that she ultimately does buy.

102 EXT. INSINUATION - DUSK 102

Loretta walks out with a big shopping bag. She walks away down the street.

WE FOLLOW Loretta away down the street. She comes to a BRIDAL SHOP with a big bride dummy shown off in the window. She stops and looks at the bride. She walks close to the window and stares in hard. Then she slowly backs up from the bride. TWO NUNS are walking by. Loretta, backing up from the dummy, bumps into the Nuns. She's flustered, makes a brief apology, and hurries away, casting a furtive last glance at the shop window.

END OF MUSIC

THE TRANSFORMATIONAL MUSIC COMES TO A CLOSE.

103 EXT. CASTORINI HOUSE - DUSK 103 *

Night is falling. Loretta appears and enters the house.

104 INT. THE CASTORINI HOUSE - THE FRONT HALL - NIGHT 104 *

As Loretta enters. She drops her bag and, as she takes off her coat, calls.

LORETTA
Ma! Grandpa! No? Okay.

A SINGLE BARK is HEARD from the top of the stairs. She looks up.

105 A WOODEN ACCORDIAN GATE SEALS OFF THE TOP OF THE STAIRS 105

Visible behind the gate are a couple of Dogs.

106 INT. THE CASTORINI HOUSE - KITCHEN - NIGHT 106

Loretta goes through a door and into the kitchen. She opens the refrigerator and a cabinet, and makes herself a scotch on the rocks. She sips it and starts to HUM in an understated way. She takes her drink and wanders out of the kitchen.

107 LORETTA WALKS INTO THE LIVING ROOM 107

She walks to each lamp in the room and turns it on. There are many table and standing lamps throughout the room.

108 LORETTA IS LIGHTING THE FIRE 108

Which was already built in the fireplace. It catches on nicely. She puts her drink down and gets a big standing antique mirror on rollers from its place against the wall. She wheels it to a central place in the room. Satisfied, she picks up her drink again, leaves the room for a moment, and then returns with her shopping bag. She throws it on a chair. Then she goes to the stereo and looks through the albums. She selects one and puts it on.

MUSIC

Loretta waltzs around in front of the mirror, flirting with herself in a very serious way. She starts to unbutton her blouse.

109 EXT. THE CASTORINI HOUSE - NIGHT 109

The moon is overhead as music continues to PLAY. The CAMERA SOARS UP CLOSE to the moon, until it completely FILLS THE FRAME with its magic. The moon dissolves into:

110 INT. THE CASTORINI LIVING ROOM - NIGHT 110

A CLOSE-UP of LORETTA'S FACE as she puts the final touches on her make-up. Music continues to PLAY. The CAMERA PULLS BACK. WE SEE her full figure. She has changed into her evening dress and put on her heels. She's swaying to the music. The evening dress is sensational. She leans forward and kisses the mirror.

111 WE SEE THE LIPSTICK KISS ON THE MIRROR 111

In the mirror, all around the kiss, is reflected the fire.

112 EXT. EAST RIVER - NIGHT 112*

The moon is reflected in the water as WE SEE the dock of the night before.

We can SEE Jersey lit up across the river. But then something starts to replace Jersey.It's a huge white liner coming down the river now, all of her lights burning, heading back out to sea. FLASHBULBS go off along the deck. We watch the length of the great ship pass as the MUSIC PLAYS.

END OF MUSIC

113 EXT. LINCOLN CENTER PLAZA - NIGHT 113

Loretta is emerging from a cab.

114 LINCOLN CENTER FROM LORETTA'S POV 114

CROWDS OF PEOPLE in beautiful clothes fill the plaza created by the three great buildings. A glorious fountain filled with lights forms the centerpiece. Behind the fountain, grand and splendidly lit, is the magical Metropolitan Opera House. Two huge Chagalls, one to the right and one to the left, inhabit the face of the building, filling it with marvelous color.

115 LORETTA COMES TO THE FOUNTAIN 115

The fountain is quiet and dark now. Loretta is puzzled. She remembers that it was going. While she looks, it lights up. Then small jets of water begin to appear. Then larger jets. Then with a roar the central shaft of water rises high, higher into the night sky. She follows the column of water with her eyes up into the sky. Right above the crest of the water, like a beachball on a seal's nose, is the moon.

116 FROM OVER LORETTA'S SHOULDER WE SEE THE RUSHING WATER 116

Forming an opaque wall before her. Then the fountain, for its next piece of aquatic choreography, drops away to nothing quite suddenly. And there, facing Loretta, on the opposite side of the fountain, is Ronny.

(CONTINUED)

116 CONTINUED: 116

He's looking incredibly handsome and dashing in a tuxedo and topcoat and, of course, gloves. He smiles slightly and raises a hand in greeting. Loretta, caught off guard, smiles brilliantly at him. Then she remembers her situation and starts to put on her usual serious expression. But the fountain has rushed up into the sky again, obscuring her attempt at composure from Ronny.

Ronny COMES INTO VIEW again, walking toward Loretta around the fountain's perimeter. He comes close to her.

RONNY
Hi.

LORETTA
Hi.

RONNY
You look beautiful. Your hair...

LORETTA
I thought I'd try it.
(grudgingly)
You look good.

RONNY
Thank you.

He goes to kiss her. She takes a step back.

LORETTA
I said I'd go to the opera with you. Nothing else.

Ronny immediately relents, gently takes her arm, and they walk off in the direction of the opera house.

117 ONE OF THE CHAGALL'S FROM IMMEDIATELY IN FRONT OF THE MET 117

Ronny and Loretta looking up at it.

LORETTA
Who painted that?

RONNY
Marc Chagall. A Russian.

LORETTA
Kinda gaudy.

(CONTINUED)

117 CONTINUED: 117

RONNY
He was having some fun. Yeah, well he's dead.
(he smiles)
Come on, let's go in.

Ronny and Loretta join the crowd streaming into the building.

117A INT. OPERA HOUSE ENTRANCE - NIGHT 117A

Ronny and Loretta enter, giving tickets to usher.

118 INT. OPERA HOUSE - COATCHECK - NIGHT 118

Ronny and Loretta checking their coats. Ronny's coat is already off, and he's helping Loretta off with hers. He hands her coat to the CHECKER and pockets the check. Then he turns and sees Loretta in her dress for the first time. He's stunned by her beauty. He's at a loss. He mumbles.

RONNY
Thank you!

LORETTA
For what?

RONNY
I don't know. For your hair. For your beautiful dress. For... You know, I feel like a man again. You know I love the Opera. You know it's been a long time since I've been to the Opera.

His eyes are bright with tears. Loretta is touched and starts to put her hand out to him. But she stops herself.

LORETTA
So. Where are we sitting?

RONNY
Come on.

He takes her arm. They pass under the great chandelier and go into the house.

119 INT. THE OPERA HOUSE - NIGHT 119

THE CAMERA PICKS OUT A SERIES OF COUPLES

The first couple is PEGGY and CLIVE, a very distinguished pair of silver-haired lovers dressed magnificently. They are in their seats, delighted to be where they are, holding hands.

(CONTINUED)

119 CONTINUED: 119

Next is a CELEBRITY COUPLE. Maybe Jackie O and her son, John. They are seated and people are looking at them.

Next is Cosmo and Mona. Cosmo is helping Mona to sit down, something she could probably handle herself. He's wearing a good but old-fashioned suit. She is in a dress that makes her look like a big piece of hard candy.

Next is Ronny and Loretta. They are sitting in the first row of the First Circle; in other words, very good seats. They are holding their programs. Loretta opens her program.

120 THE OPEN PROGRAM FROM LORETTA'S POV 120

The opera is LA BOHEME. But then the page fades away into the dark as the house lights go down.

121 WE SEE RONNY AND LORETTA FROM BEHIND 121

Ronny leans his head toward her and whispers.

RONNY
Here we go.

As the lights come up in the orchestra pit. The CONDUCTOR takes his place. The AUDIENCE APPLAUDS. He bows and turns to the orchestra. The OVERTURE begins and PLAYS UNDER NEXT.

122 EXT. THE GRAND TICINO - NIGHT 122

The OVERTURE PLAYS THROUGH this ESTABLISHING SHOT and then FADES AWAY at the start of the NEXT SHOT. WE SEE Rose enter the restaurant.

123 INT. THE GRAND TICINO - NIGHT 123

The dinner crowd is in and most of the tables are occupied. The entranceway door opens and Rose enters.

She's got herself up very nice. The host, JIMMY, quickly approaches her. She's very dignified.

JIMMY
Hello, Mrs. Castorini! Who's coming? *

ROSE
It's just me. I want to eat.

JIMMY
Okay. I got a table for you right now.

Jimmy leads her to a table for two against the wall.

JIMMY
(continuing)
This alright?

ROSE
Fine.

He seats her.

JIMMY
Enjoy your meal.

Jimmy breezes off. There's another table-for-two against the wall to Rose's front. WE SEE a woman's back from Rose's POV, and a pretty head of hair. This woman, whose name is SHEILA, is having an argument with the man across from her. But the man's face is blocked by Sheila's back and head, and the argument is too low to be made out. Bobo approaches Rose's table.

BOBO
Good evening, Mrs. Castorini.
You eating alone tonight?

ROSE
Hello, Bobo. Yes. Let me have a martini, no ice and two olives.

BOBO
Very good.

Bobo heads off for the bar. The couple at the next table catches Rose's attention again, and their argument becomes a little louder.

SHEILA'S VOICE
I'm trying to explain to you how I feel. Everytime I try to explain how I feel, you explain how you feel. I don't think that's really much of a response.

UNSEEN MAN'S VOICE
Well, it's the only response I've got.

123 CONTINUED: (2) 123

Bobo reappears with the martini and serves it.

BOBO
You wanna see a menu?

ROSE
Not yet. I'll wave.

Bobo is gone. Rose is mildly intrigued with the argument at the next table now. She tries to see past Sheila, to see the man, but she can't without making too big a move. The argument goes on.

SHEILA'S VOICE
I really do hate it though, when you take that tone with me. Like you're above it all and isn't it amusing.

MAN'S VOICE
But it is, isn't it?

SHEILA'S VOICE
Not to me! This is my life, no matter how damned comical it may seem to you. I don't need some man standing above the struggle while I roll around in the mud!

MAN'S VOICE
I think you like the mud and I don't. That's fair, isn't it? If I don't care to...

Sheila stands up abruptly and flings a glass of water in the Man's face. She pulls her coat off the back of her chair and stalks off. This whole operation took about two seconds. When she stalks off, the face of the Man becomes visible to Rose for the first time. It's Perry, the professor in his 50's, who appeared and was treated in a similar way in the earlier scene in this restaurant. His face is covered with beads of water. He pats his face with his napkin and apologizes to CUSTOMERS at neighboring tables.

PERRY
Sorry about that, folks. She's a very pretty mental patient.

The Shy Waiter arrives to assist Perry in drying himself. *

(CONTINUED)

123 CONTINUED: (3) 123

PERRY
(continuing)
Don't mind about me. But could you do me a favor and clear her place and take away all evidence of her, and bring me a big glass of vodka?

SHY WAITER
Absolutely!

The Shy Waiter heads for the bar. For the first time, Perry notices Rose. They are facing each other with no obstacles in the way now.

PERRY
I'm sorry if we disturbed you.

ROSE
I'm not disturbed. By you.

PERRY
My lady friend has a personality disorder.

ROSE
She was just too young for you.

The Shy Waiter serves Perry his drink.

PERRY
(to the Waiter)
Thanks, comrade.

SHY WAITER
It's nothing!

The Shy Waiter goes.

PERRY
(Rose's comment strikes home)
Ouch. Too young! I just got that. You know how to hurt a guy. How old are you?

ROSE
None of your business.

He drops his posturing.

(CONTINUED)

123 CONTINUED: (4) 123

PERRY
Sorry. That was rude.

ROSE
Will you join me for dinner?

PERRY
Are you sure?

She nods.

PERRY
(continuing)
Then I'd be delighted. I hate eating alone, and it's amazing how often I end up doing just that.

124 ROSE AND PERRY ARE HALFWAY THROUGH THEIR DINNER 124

ROSE
What do you do?

PERRY
I'm a professor. I teach communications at N.Y.U.

ROSE
That woman was a student of yours?

PERRY
Sheila? Yes, she was. Is. Was.

ROSE
There's an old saying my mother told me. Would you like to hear it?

PERRY
Yes.

ROSE
Don't shit where you eat.

PERRY
(taken aback, then recovering)
I'll remember that. What do you do?

ROSE
I'm a housewife.

(CONTINUED)

124 CONTINUED: 124

PERRY
Then why are you eating alone?

ROSE
I'm not eating alone. Can I ask you a question?

PERRY
Go ahead.

ROSE
Why do men chase women?

PERRY
(considers)
Nerves.

ROSE
I think it's because they fear death.

PERRY
Maybe. Listen. You wanna know why I chase women? I find women charming. I teach these classes I've taught for a million years. The spontaneity went out of it for me a long time ago. I started off, I was excited about something and I wanted to share it. Now it's rote, it's the multiplication table. Except sometimes. Sometimes I'm droning along and I look up, and there's this fresh young beautiful face, and it's all new to her and I'm this great guy who's just brilliant and thinks out loud. And when that happens, when I look out among those chairs and look at a young woman's face, and see Me there in her eyes, Me the way I always wanted to be and maybe once was, then I ask her out on a date. It doesn't last. It can go for a few weeks or a couple of precious months, but then she catches on that I'm just a burnt out old gasbag and that she's as fresh and bright and full of promise as moonlight in a martini.
(MORE)

(CONTINUED)

124 CONTINUED: (2) 124

PERRY (cont'd)
And at that moment, she stands up and throws a glass of water in my face, or some action to that effect.

ROSE
What you don't know about women is a lot.

125 INT. THE OPERA HOUSE - LOBBY - NIGHT 125

INTERMISSION. THRONGS OF PEOPLE talking, talking, talking. Piled up at the bars to get drinks.

126 INT. OPERA HOUSE - LOBBY/WOMEN'S BATHROOM - NIGHT 126

Outside the women's bathroom, with its huge line waiting to get in.

127 INT. OF THE WOMEN'S BATHROOM 127

Loretta and THREE OTHER WOMEN freshen their makeup before a mirror. The woman next to Loretta leaves and is replaced by Mona. Mona and Loretta stand side by side freshening their makeup.

128 INT. OF THE OPERA HOUSE - LOBBY - NIGHT 128

MANY PEOPLE pressing to the bar to buy drinks. Cosmo and Ronny achieve the bar's perimeter at the same moment, and start to order.

129 INT. OPERA HOUSE - LOBBY - NIGHT 129

A CONCESSIONAIRE selling special glossy LA BOHEME programs.

130 ELSEWHERE IN THE LOBBY DURING INTERMISSION 130

Ronny and Loretta are standing by a column holding drinks. Loretta is looking around.

LORETTA
They get some turnout for this stuff.

RONNY
It's the best thing there is.

130 CONTINUED: 130

LORETTA
I like parts of it, but I don't really get it.

131 IN ANOTHER PART OF THE LOBBY DURING INTERMISSION 131

Cosmo and Mona are sitting on a bench.

MONA
You haven't once said you like my dress.

COSMO
I like your dress.
(he thinks)
It's very bright.

He looks around.

MONA
Why you looking around so much?

COSMO
I don't know. I got a feeling.

MONA
I'm wearing your bracelet.

He nods, still looking around.

132 CHIMES SOUND THROUGHOUT LOBBY 132

Indicating the end of intermission. The Audience starts to file back into the theatre.

133 EXT. THE GRAND TICINO - NIGHT 133

Rose and Perry emerge from the restaurant.

PERRY
May I walk with you a ways?

ROSE
Sure.

They set off to the left.

134 EXT. THE CASTORINI HOUSE - NIGHT 134 *

The door opens, and the Old Man comes out, in his great coat and hat, with the Five Dogs. He strikes off to the right. *

135 EXT. STREET I - NIGHT 135

Rose and Perry come around a corner and pass a store. They pause and look at the Christmas decorations in the window. They continue walking.

136 EXT. STREET II - NIGHT 136

The Old Man and the Dogs have stopped by a big tree. Which the Dogs adore.

137 EXT. STREET I - NIGHT 137

Rose and Perry walking. They exit camera left.

138 EXT. STREET II - NIGHT 138

The Old Man drags the Dogs away from the tree and sets off camera right.

139 EXT. STREET I - NIGHT 139

Rose and Perry walking to the left.

140 EXT. STREET II - NIGHT 140

The Old Man and the Dogs walking to the right.

141 OMIT OMIT 141

142 OMIT OMIT 142

143 EXT. STREET I - INTERSECTION, OUTSIDE LAUNDROMAT - NIGHT 143

Rose and Perry are walking towards camera. Rose stops short, stunned and alarmed by what she sees before them.

144 EXT. STREET II - INTERSECTION OUTSIDE LAUNDROMAT - NIGHT 144

The Old Man pulls up the Dogs. Aghast by what he sees before him.

145 EXT. STREET III - INTERSECTION OUTSIDE LAUNDROMAT - NIGHT 145

Perry and Rose face the Old Man and the Dogs.

In a silent standoff. Perry is puzzled, but has the sense to say nothing. After a long moment, the Old Man silently steers his dogs past them. He walks away down the dark street, silently disappearing into the gloom. Perry and Rose never move, but follow his slow progress until he disappears.

PERRY
You knew that man?

ROSE
Yes.

146 INT. OPERA HOUSE - NIGHT 146

THE STAGE - THE OPERA IS IN PROGRESS

It's the SCENE in which MIMI is standing in the falling snow. She SINGS to RUDOLPH. It is a beautiful, poignant moment. The snow is falling, falling. Mimi is SINGING her heartbreaking aria of farewell. The lighted tavern window is behind them, glowing with a golden light.

147 WE SEE RONNY'S FACE 147

He's staring intently at the stage with shining eyes. He wants to share this moment with Loretta, but he is timid she will not feel as he does.

148 WE SEE LORETTA'S FACE 148

A single tear trails down her cheek. Otherwise, she is almost succeeding in hiding that the opera is moving her. She notices Ronny's hand creeping towards hers, but makes no move towards it.

149 THE STAGE - MIMI STILL SINGING SADLY IN THE SNOWFALL 149

She and Rudolph join hands.

150 RONNY AND LORETTA 150

grab each other's hand fiercely.

At last, they look at each other. She is admitting that she is affected by the opera. He is grateful that she admits it.

150A INT. OPERA HOUSE - AUDIENCE - NIGHT 150A

Audience exits.

151 INT. OPERA HOUSE - LOBBY - NIGHT 151

The lobby overflowing with the AUDIENCE coming out.

152 INT. OPERA HOUSE - COATCHECK - NIGHT 152

Ronny and Loretta in line at the coatcheck. Loretta dabs her eyes and blows her nose.

LORETTA
That was just so... awful!

RONNY
Awful?

LORETTA
Beautiful. Sad. She died!

RONNY
(giving the check to the Checker)
Yeah.

LORETTA
I couldn't believe it! I didn't think she was going to die. I knew she was sick...

Ronny gets the coats and helps her on with hers.

RONNY
She had TB.

Ronny is putting on his coat.

LORETTA
I know. She was coughing her brains out. And still, she had to sing all the time...

Loretta has stopped suddenly, transfixed by the sight before her.

Loretta and Ronny are standing face-to-face with Cosmo and Mona. Mona's wearing a coat like a wrapper for hard candy. Cosmo is wearing his coat and has his hat in his hand. Stunned at seeing Loretta, he unconsciously puts his hat on. Then he thinks about it and takes it off again. He looks at Ronny. Then he looks at Mona.

LORETTA
(continuing)
Pop?

152 CONTINUED: 152

Ronny looks at Loretta. He waits to follow her lead.

COSMO
Wait for me by the doors, Mona.

Mona obeys after looking curiously at Loretta.

LORETTA
Pop? What are you doing here?

Cosmo approaches Ronny.

COSMO
Excuse me.

He takes Loretta's arm and steers her a distance away for a confidential exchange.

LORETTA
Mona?

COSMO
What d'you do to your hair?

LORETTA
I got it done.

COSMO
What are you doing here?

LORETTA
What are you doing here?

COSMO
Who is this man? You're engaged!

LORETTA
You're married.

COSMO
You're my daughter. I won't have you acting like a tramp!

LORETTA
You're my father.

COSMO
Alright. I didn't see you here.

LORETTA
I don't know whether I saw you or not.

152 CONTINUED: (2) 152

Cosmo puts on his hat again. He glares at Ronny. He looks at Loretta, but he's at a total loss. At last, he stalks off. Loretta looks after him, angry and disturbed.

153 COSMO AND MONA GOING OUT THE DOORS FROM LORETTA'S POV 153

154 LORETTA LOOKING AFTER THEM, STRICKEN 154

Ronny appears at her side, solicitous.

RONNY
Let's get outta here. I'll buy you a drink.

Loretta, still looking after, slowly shakes her head.

LORETTA
That wasn't my mother.

155 EXT.CASTORINI HOUSE - NIGHT 155 *

Rose and Perry stand on a sidewalk under a street light dimly shining. About half a block away stands the Castorini house. They regard it. Over the house hangs the moon, cut through now with a sharp grey cloud. Rose and Perry's VOICES can be heard. *

ROSE'S VOICE
That's my house.

PERRY'S VOICE
You mean the whole house?

ROSE'S VOICE
Yes.

PERRY'S VOICE
My God, it's a mansion!

ROSE'S VOICE
It's a house.

PERRY'S VOICE
I live in a one-bedroom apartment. What exactly does your husband do?

ROSE'S VOICE
He's a plumber.

PERRY'S VOICE
Well. That explains it.

The SOUND of the WIND can be heard rising up.

156 NOW WE SEE ROSE AND PERRY CLOSE UP 156

The rising cold wind stirs their hair. They both shiver slightly.

PERRY
Temperature's dropping.

ROSE
Yes.

PERRY
I guess you can't invite me in?

ROSE
No.

PERRY
People home.

ROSE
No. I think the house is empty. I can't invite you in because I'm married and because I know who I am. You're shaking.

PERRY
I'm a little cold.

ROSE
You're a little boy and you like to be bad.

PERRY
We could go to my apartment. You could see how the other half lives.

ROSE
I'm too old for you.

PERRY
I'm too old for me. That's my predicament.

ROSE
Good night.

She kisses him on the cheek.

PERRY
Good night. Can I kiss you on the cheek, too?

156 CONTINUED: 156

ROSE
Sure.

He kisses her on the cheek.

PERRY
I'm freezing.

ROSE
Good night.

She walks away, towards the house. Perry, shivering, looks after.

157 INT. THE THE BOERUM CAFE - A BROOKLYN BAR - NIGHT 157 *

Ronny and Loretta sit at the bar. They are just finishing a couple of Old-Fashions. The barman, AL, inspects their drinks.

AL
Another Old-Fashion?

RONNY
Loretta?

LORETTA
No thanks.

RONNY
(to Al)
I think that's it.

Al nods and walks off. Ronny leans forward to Loretta.

RONNY
(continuing)
What do you want to do now?

LORETTA
I wanna go home.

158 EXT. A COLD AND EMPTY MANHATTAN STREET - NIGHT 158

Ronny and Loretta are walking. Their breath is coming out in long plumes.

LORETTA
It's really cold.

RONNY
Yeah. It smells like snow.

(CONTINUED)

158 CONTINUED:

158

They walk in silence for a moment, then Loretta speaks.

LORETTA
My mother guessed that my father was seeing somebody and I told her she was crazy. She looked like a real piece of cheap goods. But who am I to talk?

Her eyes are full of tears.

RONNY
What's the matter?

LORETTA
How can you ask me that?

RONNY
You're making me feel guilty again.

LORETTA
You are guilty. I'm guilty.

RONNY
Of what? Only God can point the finger, Loretta.

LORETTA
I know what I know.

RONNY
And what do you know? You tell me my life? I'll tell you yours. I'm a wolf? You run to the wolf in me, that don't make you no lamb! You're gonna marry my brother? Why you wanna sell your life short? Playing it safe is just about the most dangerous thing a woman like you could do. You waited for the right man the first time, why didn't you wait for the right man again?

LORETTA
He didn't come!

RONNY
I'm here!

158 CONTINUED: (2) 158

LORETTA
You're late!

RONNY
We're here.

158A EXT. RONNY'S APARTMENT BUILDING - NIGHT 158A *

She looks. It's Ronny's building.

LORETTA
This is your place.

RONNY
That's right.

LORETTA
This is where we're going!

RONNY
Yeah.

LORETTA
The deal was if I came to the Opera with you you'd leave me alone forever.

She looks for his response. He makes none.

LORETTA
(continuing)
I went with you.
(pause, nothing)
Now I'm gonna marry Johnny and you're gonna leave me alone.
(pause, nothing)
Right?
(nothing)
A person can see where they've messed up in their life, and they can change how they do things, and they can change their Luck. maybe my nature does draw me to you, but I don't haveta go with that. I can take hold of myself and say yes to some things and no to something that's just gonna ruin everything! I can do that. Otherwise, what is this stupid life that God gave us for what?
(pause, nothing)
Ronny? Are you listening to me?

(CONTINUED)

RONNY
Yeah.

LORETTA
I'm really afraid.

RONNY
Why?

LORETTA
I'm afraid of who I am.

RONNY
I was.

LORETTA
And you're not now?

He shakes his head.

LORETTA
(continuing)
Why not?

RONNY
I don't know. Everything seems like nothing now against that I want you in my bed. I don't care if I burn in hell. I don't care if you burn in hell. The Past and Future is a joke to me now. I see that they're nothing, I see they ain't here. The only thing that's here is you. And me. I want you to come upstairs. Now. I tried to take everything last night, like you told me, but I couldn't. I couldn't take everything in a hundred years. It's the way we are. We compound each other.

LORETTA
Let me go home.

RONNY
No.

LORETTA
Let me go home.

RONNY
No.

LORETTA
I'm freezing to death.

RONNY
Come upstairs. I don't care why you come. No, that's not what I mean. Loretta, I love you. Not like they told you love is and I didn't know this either. But love don't make things nice, it ruins everything, it breaks your heart, it makes things a mess. We're not here to make things perfect. Snowflakes are perfect. The stars are perfect. Not us. Not us! We are here to ruin ourselves and break our hearts and love the wrong people and die!

(MORE)

(CONTINUED)

158A CONTINUED: (4) 158A

RONNY (cont'd)
The storybooks are bullshit. Come upstairs with me, baby! Don't sell your life out to somebody else's idea of sweet happiness. Don't try to live on milk and cookies when what you want is meat! Red meat just like me! It's wolves run with wolves and nothing else! You're a wolf just like me! Come upstairs with me and get in my bed! Come on! Come on. Come on.

Loretta follows Ronny intc his building.

159 NOW WE SEE THE STREET 159

Just as the door shuts. A moment passes. Lights go on in Ronny's apartment. Out of a doorway on the opposite side of the street steps the figure of a woman. She walks to the middle of the deserted street and looks up at the lighted windows.

160 NOW WE SEE THE WOMAN CLOSE UP -- IT'S CHRISSY FROM THE BAKERY 160

Her heart is about to break. She loves this man. She looks up at the lighted windows, her feelings hanging by one slender, slender thread.

MUSIC

It's "MIMI'S ARIA" from the snow scene in LA BOHEME.

161 WE SEE THE STREET WITH THE FIGURE LOOKING 161

At the lighted window above. "MIMI'S ARIA" PLAYS. This tableau reminds us of the scene in the opera where Mimi stands in the snow. The MUSIC PLAYS and the WOMAN SINGS for a long moment. Then, the lights in the apartment go out. Chrissy shudders almost imperceptably. Her heart has broken. She hangs her head. Then she lifts her head and slowly walks away down the street.

162 EXT. KENNEDY INTERNATIONAL AIRPORT - RUNWAY - NIGHT 162

With a great and abrupt ROAR, a big jet is landing.

163 INT. KENNEDY INTERNATIONAL AIRPORT - TERMINAL - NIGHT 163

PASSENGERS are pouring into the terminal from the plane. Most of them are Italian or Italian-Americans. Suddenly, Mr. Johnny appears out of the shifting crowd, up very CLOSE to the CAMERA. He looks alert, determined, geared up for action.

164 MR. JOHNNY AT THE LUGGAGE CAROUSEL 164

He pulls his two suitcases off the carousel with one quick powerful jerk.

165 EXT. KENNEDY INTERNATIONAL AIRPORT - TERMINAL - NIGHT 165

Mr. Johnny sticks out his hand and a cab immediately rushes to him.

166 INT. OF THE CAB 166

Mr. Johnny leans forward to the DRIVER and says in a very definite, determined way.

MR. JOHNNY
19 Cranberry Street. *

167 EXT. KENNEDY INTERNATIONAL AIRPORT - NIGHT 167

The cab rushes off into the night.

168 EXT. CASTORINI HOUSE - NIGHT 168 *

The cab pulling up to the Castorini house. The living room windows are all lit up. VICKI CARR can be made out SINGING "IT MUST BE HIM". Mr. Johnny gets out of the cab, gets his luggage, and heads for the front door. He RINGS THE BELL. The door opens. It's Rose. MUSIC floods out around her. *

MR. JOHNNY
Hello. I'm sorry to call so late...

Rose is a little tipsy.

ROSE
Moving in?

MR. JOHNNY
I came right from the airport.

(CONTINUED)

168 CONTINUED: 168

ROSE
Come on in.

She holds the door open for him and he goes in past her carrying his suitcases. She closes the door.

169 INT. CASTORINI HOUSE - THE FRONT HALL - NIGHT 169

MR. JOHNNY
Can you wake up Loretta? I need to talk to her.

ROSE
She's not home yet. Take off your coat and come in the living room. I'll make you a drink. I wanna talk to you. *

170 INT. CASTORINI HOUSE - LIVING ROOM - NIGHT 170

Rose comes in with two scotches on the rocks. He takes one.

MR. JOHNNY
Thank you.

She turns off the stereo, and then sits down across from him.

ROSE
So.

MR. JOHNNY
Where is she?

ROSE
Out. I don't know where. I was waiting up for my husband.

MR. JOHNNY
It's late.

ROSE
Yes.

There's a pause. Mr. Johnny is uncomfortable with it.

MR. JOHNNY
Maybe I should go?

(CONTINUED)

170 CONTINUED: 170

ROSE
What are you doing here? You're supposed to be in Palermo.

MR. JOHNNY
That's what I came to tell Loretta. There's been a miracle.

ROSE
A miracle. Well, that's news.

MR. JOHNNY
My mother's recovered.

ROSE
You're kidding?

MR. JOHNNY
The breath had almost totally left her body. She was as white as snow. And then she completely pulled back from death and stood up and put on her clothes and began to cook for everyone in the house. The mourners. And me. And herself! She ate a meal that would choke a pig!

ROSE
That's incredible.

MR. JOHNNY
Yes.

The front door can be HEARD SLAMMING, out of view, and then Dogs can be HEARD BARKING. Mr. Johnny and Rose look to the entranceway. The Old Man appears there, holding the Five Dogs.

ROSE
Hello, Pop.

The Old Man looks at Rose. He is a spectre. He stares, and then he makes a long low accusing NOISE. Then he disappears.

MR. JOHNNY
Who was that?

ROSE
That was my father-in-law, who has a wrong idea in his head.
(MORE)

(CONTINUED)

170 CONTINUED: (2) 170

ROSE (cont'd)
Listen, Johnny, there's a question I want to ask you. And I want you to tell me the truth if you can. Why do men chase women?

MR. JOHNNY
Well. There's the Bible story. God took a rib from Adam and made Eve. Maybe men chase women to get the rib back. When God took the rib, he left a hole there, a place where there used to be something. And the women have that. Maybe a man isn't complete as a man without a woman.

ROSE
But why would a man need more than one woman?

MR. JOHNNY
I don't know. Maybe because he fears death.

Rose leaps up, very excited.

ROSE
That's it! That's the reason!

MR. JOHNNY
I don't know.

ROSE
No, that's really it. Thank you for answering my question.

The FRONT DOOR SLAMS again. Mr. Johnny and Rose look to the entranceway. Cosmo appears there.

COSMO
Hi.
(taking in Mr. Johnny)
Hi.

MR. JOHNNY
Hello, Mr. Castorini.

ROSE
Where you been?

(CONTINUED)

170 CONTINUED: (3)

170

COSMO
I don't know, Rose. I don't know where I've been, and I don't know where I'm going.
(to Mr. Johnny)
You should have your eyes opened for you, my friend.

MR. JOHNNY
I have my eyes open.

COSMO
You do, huh? Stick around. Don't go on any long trips.

MR. JOHNNY
I don't know what you mean.

COSMO
I know you don't. That's the point. I'll say no more.

MR. JOHNNY
You haven't said anything.

COSMO
And that's how much I'm saying.

ROSE
Cosmo?

COSMO
What?

ROSE
I just want you to know. No matter what you do. You are going to die, just like everybody else.

COSMO
Thank you, Rose.

ROSE
You're welcome.

COSMO
I'm going to bed now.

Mr. Johnny stands up. Cosmo walks off, out of view.

MR. JOHNNY
I'm going.

170 CONTINUED: (4) 170

COSMO'S VOICE
(from top of stairs)
Good!

ROSE
(to Mr. Johnny)
He doesn't like you. Thank you for answering my question.

MR. JOHNNY
You don't know where Loretta is?

ROSE
No idea.

MR. JOHNNY
Then tell her I'll come by in the morning. We need to talk.

ROSE
Okay, I'll tell her.

171 EXT. THE CASTORINI HOUSE - DAWN 171

We watch the effect of the sun coming up on the house. It begins in darkness, and goes through the many graduations of light very quickly until it's lit by the light of bright morning.

172 THE FRONT DOOR OPENS AND THE OLD MAN AND THE DOGS COME OUT 172

He's got them on their leashes and, over his head, he carries the black umbrella. He walks off toward the park and disappears.

173 EXT. STREET - DAY - LORETTA IS WALKING 173

Along a sidewalk a couple of blocks away. She is a wreck. She's still in her clothes of the night before. She hasn't slept. Her hair's a bit funny. And she's tormented by the complications in her life. And, at the same time, she looks great. She looks like she's been loved up and down. She has a hickey on her neck. Her eyes are dreamy and her walk is slow, utterly careless, and sexual. She's carrying, crunched in her hand, her program from "La Boheme". She starts SINGING. We follow her as she SINGS and walks.

174 WE WATCH LORETTA WALKING FROM THE BACK NOW 174

She's still muttering. She comes to a tin can. She kicks it. She comes to it again. She kicks it again.

175 EXT. THE CASTORINI HOUSE - DAY 175 *

Loretta appears kicking her can. She abandons the can and enters the house.

176 INT. THE CASTORINI HOUSE - KITCHEN - DAY 176 *

Rose is at the stove. The kitchen is filled with steam and sunlight. Rose is stirring a pot filled with oatmeal. Another range has the coffeepot heating. Loretta shuffles into the kitchen, goes to the tin table, and sits down. There are red roses on the table. Rose sees Loretta.

ROSE
What the hell happened to you?

LORETTA
Well. I don't really know where to start.

ROSE
Your hair's different.

LORETTA
Everything's different.

ROSE
Are you drunk?

LORETTA
No. Are you drunk?

ROSE
No. But I have a hangover.

LORETTA
Where's Pop?

ROSE
Upstairs.

ROSE
(continuing)
Johnny Cammareri showed up last night. *

(CONTINUED)

176 CONTINUED: 176

Loretta is suddenly electrified.

LORETTA
WHAT?! He's in Sicily!

ROSE
No more he's not.

LORETTA
He's with his dying mother!

ROSE
She recovered.

LORETTA
WHAT!! She was dying!

ROSE
It was a miracle.

LORETTA
A miracle? This is modern times! There ain't supposed to be miracles anymore!

ROSE
I guess it ain't modern times in Sicily. He came right from the airport. He wanted to talk to you. You got a love bite on your neck. He's coming back this morning.

With a long low MOAN, Loretta lowers her head to the table.

177 EXT. STREET - DAY 177

Ronny is walking along the same stretch of sidewalk as Loretta just was. He looks like hell, too. His hair is wild and he hasn't slept. He's thrown on an old leather jacket and brown leather gloves. He has a love bite on his neck, too. He starts to SING "O SOAVE FANCIULLA". He SINGS it any old way, occasionally getting a good attack, occasionally just muttering his way through. He SINGS as much of it as he remembers, which is a lot.

178 WE WATCH RONNY WALKING FROM THE BACK NOW 178

He's SINGING away, carelessly sauntering along. He passes an ITALIAN COUPLE of middle age. They smile as they recognize what he is singing. They start to SING along with him. They SING till they get to the ceiling of the aria, and to a resting place a little beyond. Then they nod to each other appreciatively and go on their ways, Ronny turning his back to the CAMERA, and they walking INTO IT.

179 EXT. THE CASTORINI HOUSE - DAY 179 *

Ronny appears and approaches the door. HE KNOCKS, waits, and then RINGS THE BELL. Rose answers the door and invites him in.

180 INT. THE CASTORINI HOUSE - KITCHEN 180 *

Rose walks in with Ronny behind her. There's no one in the kitchen. Rose calls out.

ROSE
It's not Johnny.

Loretta comes out of a closet, where she was hiding. She's very surprised to see Ronny.

LORETTA
Ronny!

RONNY
Is Johnny here?!

LORETTA
He's coming.

RONNY
Good! We can get this out on the table.
(to Rose)
I'm Ronny, Johnny's brother.
(shakes her hand)

ROSE
I'm Rose Castorini.

RONNY
Nice to meet you.

(CONTINUED)

ROSE
Nice to meet you. You've got a love bite on your neck. Your mother's recovered from death.

RONNY
Oh. Good. We're not close. I'm not really moved.

LORETTA
You've gotta get outta here.

RONNY
No, I'm gonna wait.

LORETTA
(arguing with Ronny)
Ronny, please...

ROSE
Would anyone like some oatmeal?

LORETTA
(continues arguing)

RONNY
(ignores Loretta)
Yes, I would like some oatmeal.

Ronny and Loretta sit down and Rose serves them oatmeal.

181 COSMO WALKS IN 181

dressed for business. He regards the trio, puts on his hat in shock, and then takes it off again.

ROSE
Cosmo, this is Ronny, Johnny's brother.

COSMO
His brother.

Cosmo sits down. Rose puts a bowl of oatmeal in front of him. He absently begins to eat it. A silence reigns. Then he puts down his spoon.

COSMO
(continuing)
You're Johnny's brother?

RONNY
Yeah.

Cosmo picks up his spoon and they all eat silently once more. The SOUND of DOGS BARKING comes up and then fades away.

He looks at the assemblage. The assemblage looks at him. He points at Rose. Then his pointing drifts to Cosmo and his hand opens in a gesture of supplication.

OLD MAN
I am old. The old are not wanted. And what they say has no weight. But, my son, I must speak. You should pay for the wedding of your only daughter. You are breaking your house through pride. There. I've said it.

COSMO
It's okay, Pop. If she gets married, I'll pay for the whole thing.

The Old Man lets go a great noise of relief, sits down at the table, and waits. Rose brings him a bowl of oatmeal. He is content now, and eats his oatmeal with great relish. The others eat with a more meaningful silence. Rose puts down her spoon. She looks at the table, but she is speaking to Cosmo.

ROSE
Have I been a good wife?

COSMO
Yes.

ROSE
I want you to stop seeing her.

Everyone stops eating. A tremendous silence falls. An old wall clock goes tick, tick, tick. Suddenly Cosmo smashes his fists to the table and stands. He doesn't look at Rose during this. Then slowly, he sits down.

COSMO
Okay.

ROSE
And go to confession.

COSMO
(still not looking at her)
A man... understands one day... that his life is built on nothing. And that's a bad, crazy day.

(CONTINUED)

182 CONTINUED: 182

ROSE
Your life is not built on nothing.
Ti amo.

She puts her hand across the table to him.

COSMO
Ti amo.

He slides his hand out and takes her hand. Slowly, he lifts his eyes. Their eyes meet. It's the first time he's been able to hold her gaze in this whole story. The DOORBELL RINGS.

LORETTA
It's Johnny. I'll get it. *
Loretta's tone is fatal. *

RONNY
I'll get it. *
Rose gets up. *

ROSE
I'll get it. *
She goes to answer the door.

RONNY
(goes for the door)
No, I'll tell him.

LORETTA
No, I'll tell him.
(to her father)
What am I going to tell him?

COSMO
Tell him the truth, Loretta -
they find out anyway.

Loretta looks at her father.

LORETTA
I love you Pop.

It's a private moment.

But who appears at the kitchen door is not Johnny, but the

183 CAPPOMAGGI'S 182

They have their coats on and they look very serious and concerned and timid.

RITA
Hi, Loretta.

LORETTA
Hi.

RAYMOND
Hi, Loretta.

LORETTA
Hi. Why ain't you at the store?

RITA
Is there anything you want to tell us, honey?

LORETTA
You? No.

RAYMOND
We just come from the bank.

LORETTA
The bank. OH MY GOD, I FORGOT TO MAKE THE DEPOSIT!

RITA
(to Raymond)
She's got it.

RAYMOND
I knew she had it.

Loretta runs out of the kitchen and reappears with her everyday bag. She takes out the night deposit bag and hands it to Raymond.

RITA
We didn't know what to think. You were so weird yesterday, and then this morning, we go to the bank and no bag.

RAYMOND
(a sudden outburst to Loretta)
WE NEVER SUSPECTED YOU!

Raymond covers his face to hide his emotion. Rose, meanwhile is clearing the oatmeal bowls.

ROSE
Listen. Who wants coffee?

There is a general acknowledgement. Everybody wants coffee. Rose passes out white mugs and begins pouring steaming drafts of coffee. Raymond and Rita are standing. The rest are sitting.

RITA
So what are we doing?

ROSE
We're waiting for Johnny Cammareri.

Rita nods. A silence.

RONNY
I'm his brother.

RITA
(taking and shaking his hand)
Nice to meet you. I'm Rita Cappomaggi.

RAYMOND
(taking and shaking his hand)
I'm Raymond Cappomaggi. I'm Rose's brother.

RONNY
Nice to meet you. *

A silence. Then the Old Man erupts. *

OLD MAN
Somebody tell a joke!

The DOORBELL RINGS. And RINGS AGAIN. Everyone is frozen for a moment, then Rita mobilizes.

RITA
I'll get it.

She goes. Loretta puts down her coffee and deep breathes, preparing herself.

LORETTA
I'm getting palpitations!

She pushes away her coffee.

RAYMOND
I thought he was in Palermo. *

184 RITA APPEARS WITH MR. JOHNNY IN TOW 184

Rita continues into the room, leaving Mr. Johnny in the doorway. He is in a dark, vested suit. He is a little bewildered by the crowd of people, but succeeds in hiding most of his discomfort.

(CONTINUED)

184 CONTINUED:

RITA
It's Johnny Cammareri.

LORETTA
Johnny.

MR. JOHNNY
Loretta...

RONNY
Johnny...

MR. JOHNNY
Ronny! Our mother has recovered from death!

RONNY
Good.

MR. JOHNNY
Have you come to make peace with me?

RONNY
Well. Yeah. You may not want to.

MR. JOHNNY
Of course I want to.

LORETTA
I don't know. But Johnny, how did your mother recover? She was dying.

MR. JOHNNY
We should talk alone.

LORETTA
I can't. I need my family around me now.

MR. JOHNNY
Well. I told my mother that we were to be married. And she got well. Right away.

RONNY
I'm sure she did.

MR. JOHNNY
It was a miracle!

(CONTINUED)

184 CONTINUED: (2) 184

LORETTA
Johnny, I have something to tell you.

MR. JOHNNY
I have something to tell you. *
But I must talk to you alone.

LORETTA
I have no secrets from my family. *

MR. JOHNNY
Loretta, I can't marry you.

LORETTA
WHAT?

MR. JOHNNY
If I marry you my mother will die.

The Old Man laughs a loud sudden laugh, and then subsides.

LORETTA
What the hell are you talking about? We're engaged.

RONNY
Loretta, what are you talking about?

LORETTA
I'm talking about a promise. You proposed to me!

MR. JOHNNY
Because my mother was dying! But now she's not.

RONNY
You're forty-two years old, Johnny, and Mama is still running your life.

MR. JOHNNY
And you are a son who doesn't love his mother!

LORETTA
And you're a big liar! I've got your ring here!

(CONTINUED)

184 CONTINUED: (3)

MR. JOHNNY
I must ask for that back.

Loretta struggles and pulls off the ring.

LORETTA
Here! Take your stupid pinky ring.
(she throws it at Johnny)
Who needs it? The engagement's off.

Mr. Johnny retrieves the ring.

MR. JOHNNY
In time, you will see that this is the best thing.

LORETTA
In time, you will drop dead, and I will come to your funeral in a red dress!

RONNY
Loretta?

LORETTA
What!

RONNY
Will you marry me?

MR. JOHNNY
What?

LORETTA
Where's the ring?

Ronny looks to Mr. Johnny a little sheepishly.

RONNY
Could I a... borrow that ring?

Mr. Johnny, in shock, hands it over to Ronny.

RONNY
(continuing)
Thanks.

He kneels down before Loretta. He presents the ring to her.

RONNY
(continuing)
Will you marry me, Loretta Castorini Clark?

(CONTINUED)

184 CONTINUED: (4) 184

LORETTA
Before all these people, yes, I will marry you, Ronny Cammareri!

She takes the ring. Ronny and Loretta kiss.

ROSE
Do you love him, Loretta.

LORETTA
Yeah, Ma, I love him awful.

ROSE
Oh God, that's too bad.

Ronny and Loretta enter into a long kiss. The Old Man starts to cry. Cosmo leans forward to the Old Man solicitously.

COSMO
What's the matter, Pop?

OLD MAN
(lifts his head and cries out)
I'M CONFUSED!

Loretta pushes Ronny away, breaking the kiss. They have both neglected to breathe the whole time they were kissing. They are both gasping for air, especially Loretta.

LORETTA
Wait a minute! Wait a minute!

But then she looks at Ronny, and lunges back to him, diving into another kiss like a mermaid diving into the bluest ocean.

MUSIC

"O SOAVE FANCIULLA" from "La Boheme", COMES UP and engulfs the lovers, the family, the world.

WE SEE the faces of the lovers swirl away into a golden and diamond light, and

DISSOLVE INTO:

185 EIGHT FULL CHAMPAGNE GLASSES 18

Glistening in sunlight on the white tabletop. Into each is dropped a lump of sugar. A bottle of recently employed bitters sits nearby with its cap off (like a respectful peasant in aristocratic company). And the roses in the center.

Now the CAMERA PULLS BACK

WE SEE the table is surrounded. Cosmo is dropping the last of the sugar cubes in the last glass of champagne. Rose is by him. Rita and Raymond are side by side, as are Ronny and Loretta. The Old Man sits, staring at his son, intent and approving. But where is Mr. Johnny?

COSMO
Everybody take a glass.

Everybody takes a glass. The Old Man takes one and gets up.

OLD MAN
(to Cosmo)
Wait.

The Old Man takes the glass and walks over to a corner of the kitchen where Mr. Johnny, deeply disturbed and somewhat catatonic, sits on a step-ladder.

OLD MAN
(continuing;
to Mr. Johnny,
offering the glass)
Here.

MR. JOHNNY
I don't want it.

But the Old Man, wise and merry and tough, presses the glass on Mr. Johnny, who takes it.

186 COSMO, THE HEAD OF THE FAMILY NOW, LIFTS HIS GLASS 186

COSMO
To... the family. Right? Ti amo.

They all lift their glasses.

187 A CLOSE-UP OF ROSE'S FACE 187

ROSE
Ti amo.

188 A CLOSE-UP OF RAYMOND AND RITA 18

RAYMOND
That's right.

Rita nods.

189 A CLOSE-UP OF RONNY AND LORETTA DRINKING THEIR CHAMPAGNE 18

And looking into each other's eyes.

190 A CLOSE-UP OF THE OLD MAN 19

Who knocks back his drink lustily, and then with a glittering eye looks away from the table.

191 MR. JOHNNY FROM THE OLD MAN'S POV 19

Mr. Johnny sits without moving, holding his glass. A long moment passes. Mr. Johnny is thinking. Then he nods to himself. He lifts his glass and murmurs for no one to hear.

MR. JOHNNY
To family.

192 CLOSE-UP OF THE OLD MAN LOOKING AWAY FROM MR. JOHNNY 19

And he laughs his laugh. This laugh could kill him. The CAMERA PULLS BACK a little. He pounds the table and knocks over the roses.

193 A CLOSE-UP OF THE RED ROSES ON THE WHITE TABLETOP 19

CLOSING BLACK CREDITS ROLL AGAINST THE WHITE BACKGROUND.

FADE OUT.

THE END